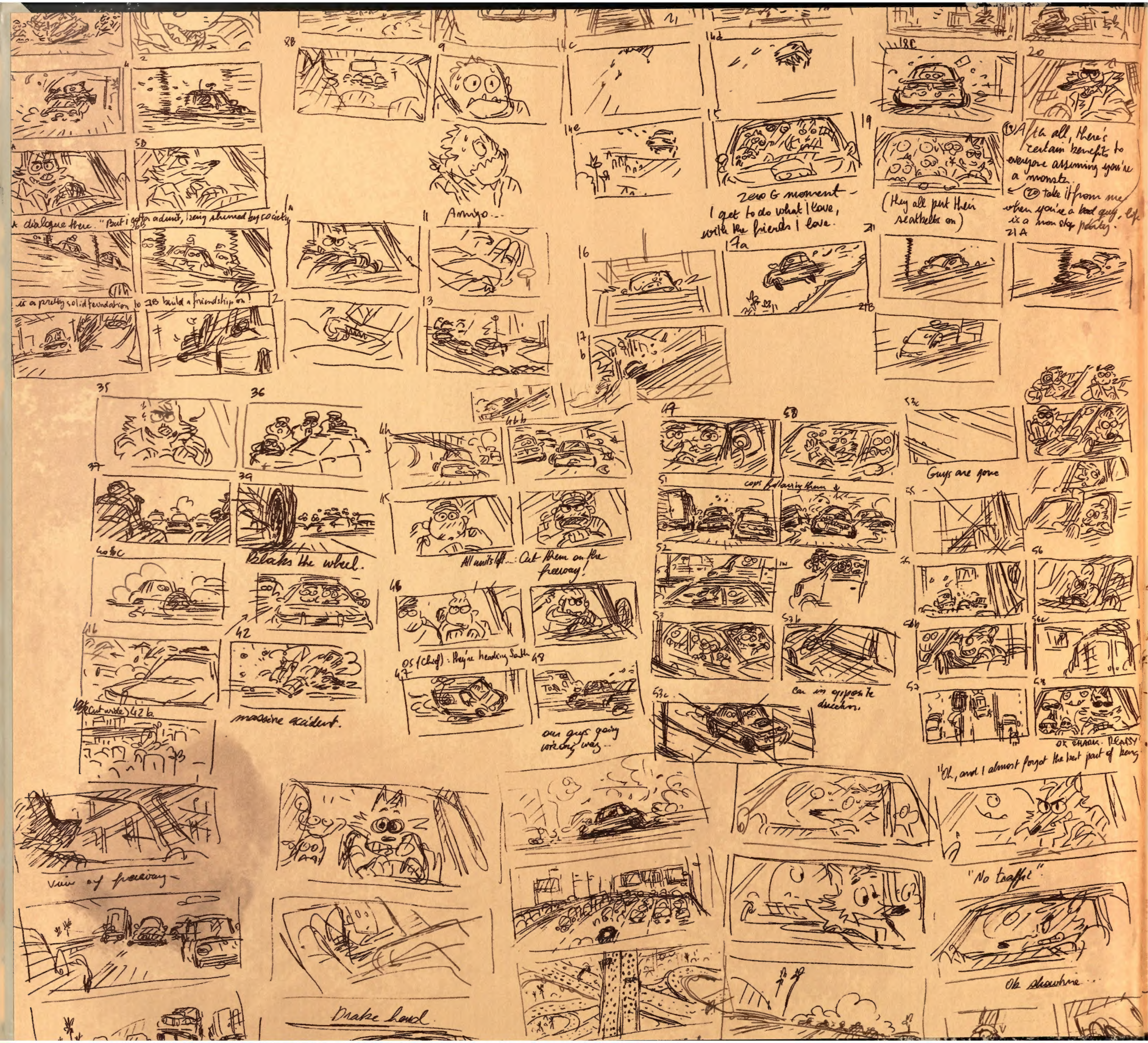
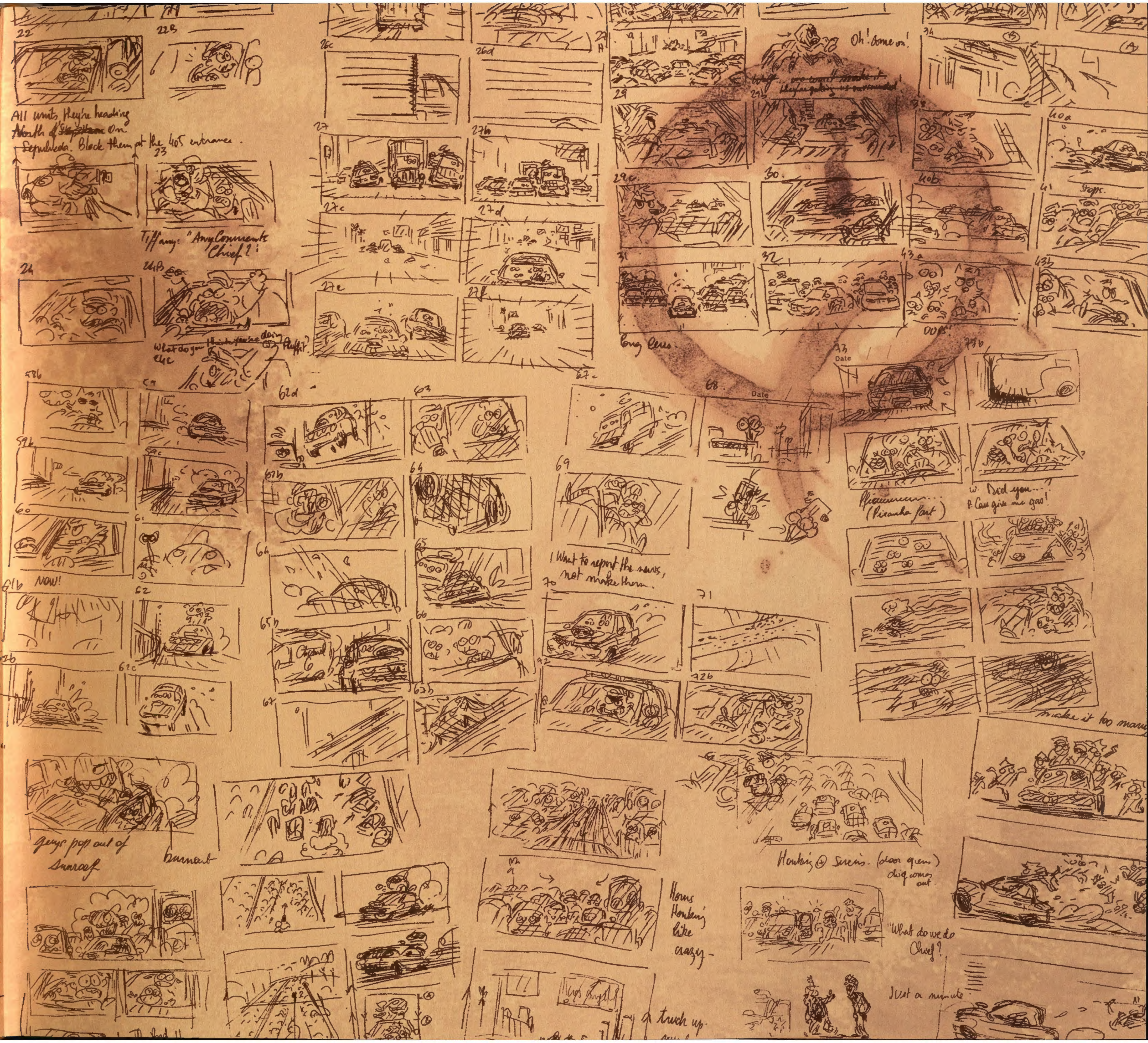
THE ART OF

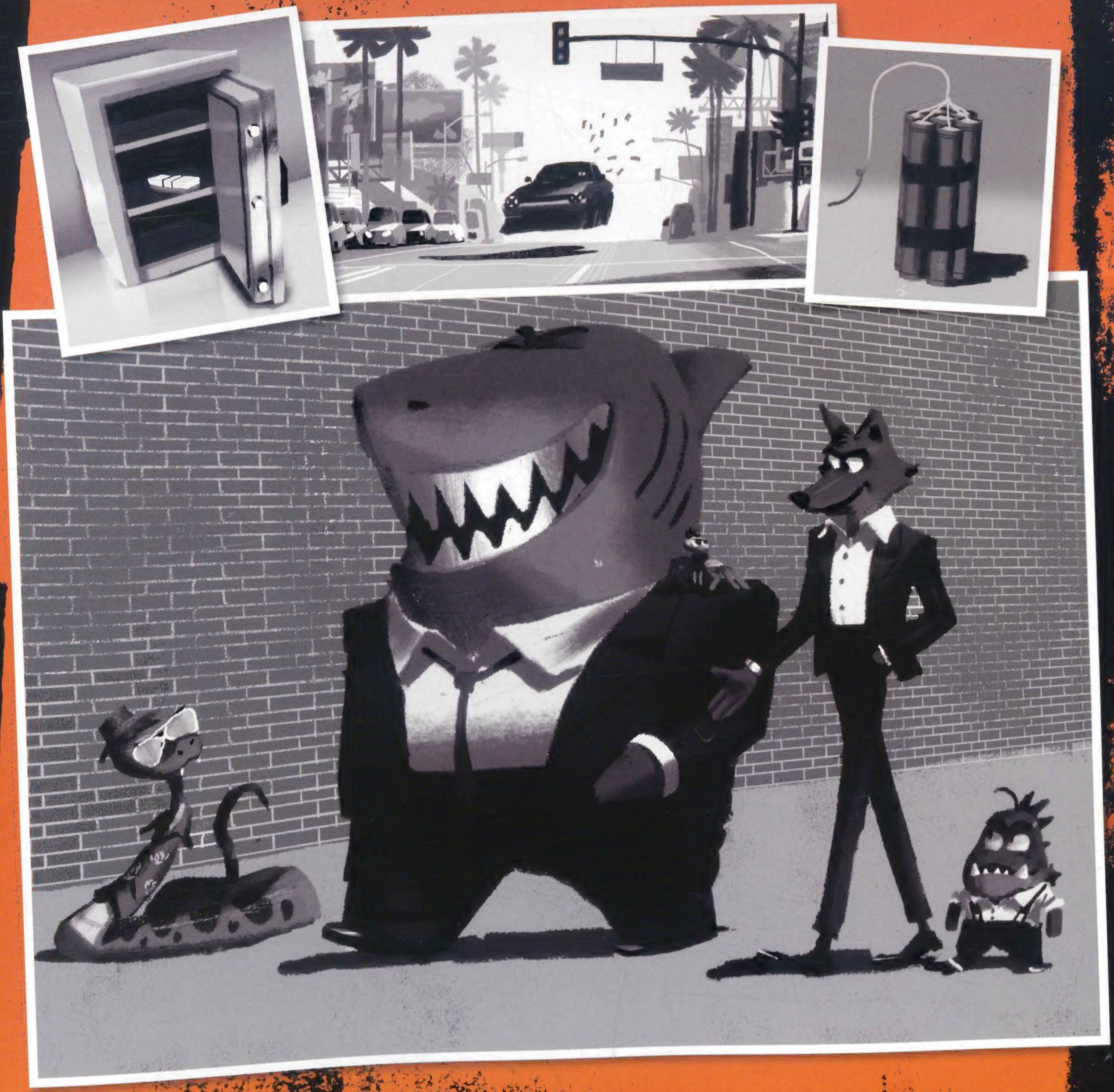
DREAMWORKS

the BAD GUYS


28
9
14c
14d
18c
20
14e
15
19
zero G moment -
I get to do what I love,
with the friends I love.
(They all put their
seatbelts on)
(19)A fter all, there's
certain benefits to
everyone assuming you're
a monster.
(20) take it from me,
when you're a bad guy, life
is a non stop party.
21A
Amigo...
dialogue there. "But I gotta admit, being shunned by society
is a pretty solid foundation to build a friendship on!"
11
13
16
17a
21
21B
17b
35
36
37
39
Brakes the wheel.
All units left... Cut them on the freeway!
46
OS (Chief): they're heading South
47
48
42
massive accident.
Cut wide 42 b.
our guys going wrong way...
cops following them
Guys are gone
51
52
53
53b
53c
56
57
58
Car in opposite direction.
OK CHARLIE. READY
"Oh, and I almost forgot the best part of being
view of freeway -
"No traffic"
Brake hard.
Ok showtime...


All units, they're heading ~~North of~~ On Sepulveda. Block them at the 405 entrance.
Tiffany: "Any Comments Chief?"
What do you ~~think you're~~ doing Fluffit?
Oh! Come on!
~~Wolf... we won't make it~~
~~they're getting us surrounded~~
Stops.
Long lens.
OOPS!
Date
Date
Phewwwww... (Piranha fart)
W. Did you...
P. Can give me gas!
I want to report the news, not make them.
NOW!
make it too many
guys pop out of sunroof
burnout
Honking + Sirens. (door opens) chief comes out.
Horns Honking like crazy.
"What do we do Chief?
Just a minute.
truck up.

BAD G



THE ART OF

DREAMWORKS

the BAD GUYS

TEXT & BOOK DESIGN BY Iain R. Morris

PREFACE BY Sam Rockwell
FOREWORD BY Pierre Perifel
ORIGIN STORY BY Aaron Blabey

CAMERON + COMPANY
Petaluma, California

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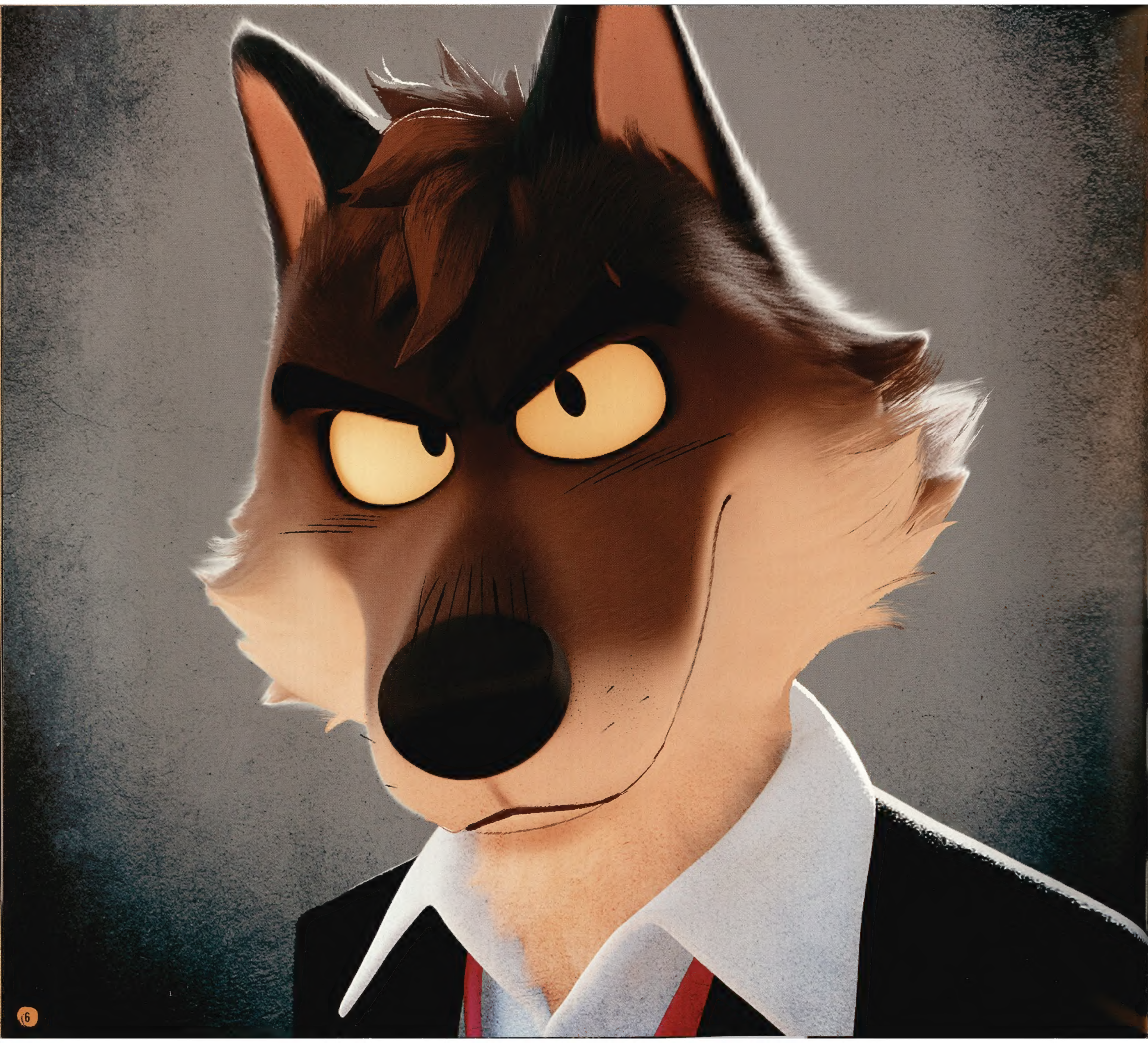


PREFACE BY SAM ROCKWELL

If you can't be good, be good at it . . . and I tell you what, these guys are pretty good at being bad. I mean, if you're gonna do it, do it right.

When Pierre and the team first described Mr. Wolf to me, they said, "He's a con man, but cool and charming, with a gang. They do some bad stuff, but he's soulful; he really loves his crew, and ultimately, they all have a revelation about being good." I said, "So it's Clooney meets Pryor meets McQueen? With fur? And reform? Oh, I'm in." A character starting off narrowly, seeing only what he can take from the world, and having a journey that leads him to seeing a much bigger picture, one that helps him realize what it truly means to be good. This is an arc we need more of right now; the world can use a little good, wouldn't you agree?

That's not to say it's an easy journey for Mr. Wolf—or his crew for that matter—but I mentioned Pryor inspired, right? So their journey is, of course, hilarious. These guys pretty much suck at trying to be good, but it doesn't suck watching them try to be.

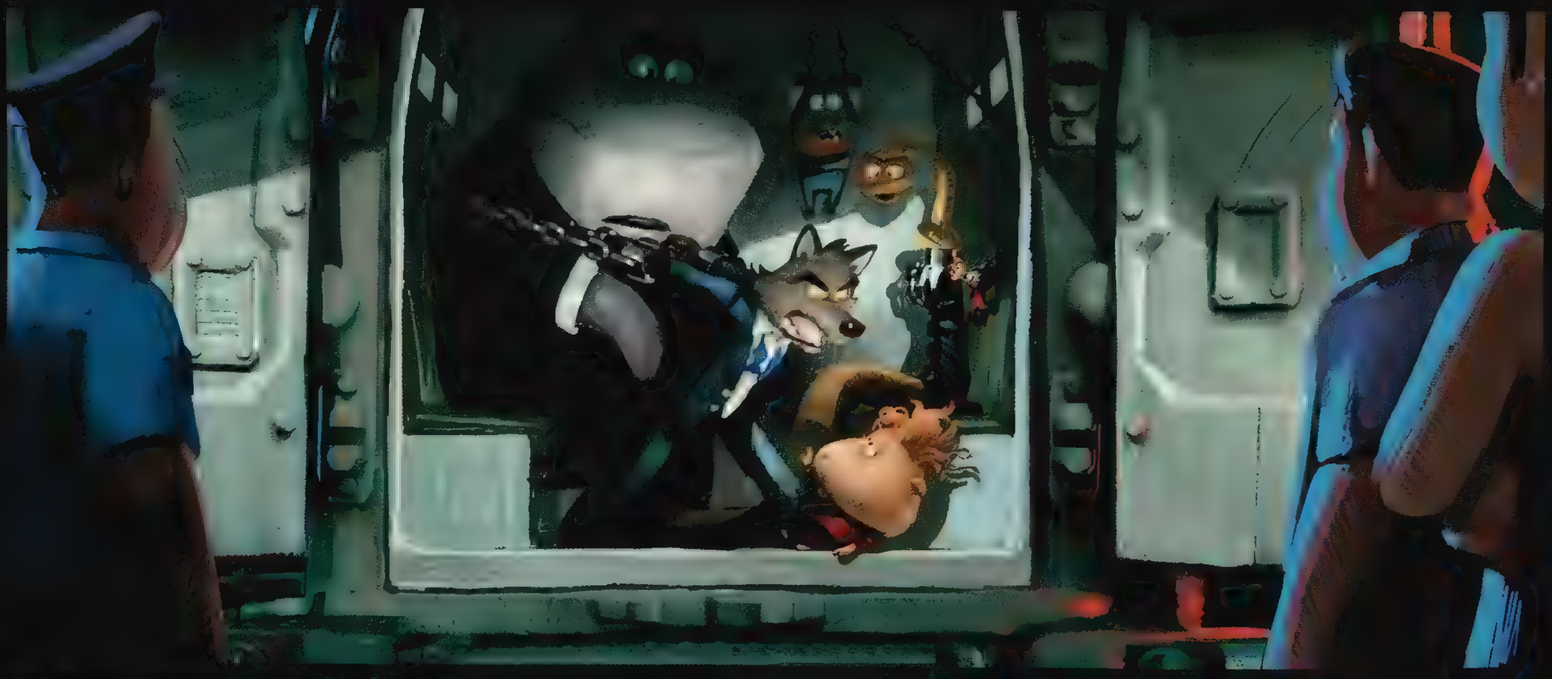
From day one, working on this film has been more than just "good"—it has been amazing. I thought this project would be a lonely one, but it turned out to be a rare experience. Whenever possible, the filmmakers moved mountains so that the cast could record together. Whether it was with Zazie or Marc, we could really riff and play, finding organic moments together through an intimacy and actually connecting, which is the most satisfying and most rewarding way to work. I think all of this translates to the big screen, and when combined with what all the talented artists at DreamWorks have done . . . "good" is an understatement.

Faced with an unprecedented set of circumstances through this entire process, which began in 2020, this talented team of filmmakers, artists, animators, and storytellers still found ways to stay connected and continue with the work. They created a world that is truly mesmerizing and visually unique—it's more than just "good," it's inspiring.

I cannot express enough thanks to Pierre, Damon, Rebecca, and all the artists who worked on this project, and to the leadership at DreamWorks (and . . . a special shout-out to my scene partner in crime [pun intended], Michael Godere, who was by my side throughout all of the recording sessions—you are a man of many voices, my friend).

Enjoy the pages that follow . . . a fantastic collection of art, ideas, and design. I think you'll agree, it turned out pretty "good." If you don't, well, remember, I'm friends with a snake, a shark, a piranha, and a brilliant, tech-savvy tarantula. Just saying.

2



PAGE 1: GUILLAUME FESQUET • PAGES 2–3 & 4–5: LUC DESMARCHELIER • 1: LEO SANCHEZ & TAYLOR KRAHENBUHL • 2: TOM MACDOUGALL

FOREWORD BY PIERRE PERIFEL

Even the briefest moments in life can spark mountains of inspiration . . . The day I laid eyes on the cover of *The Bad Guys* is one of those. A Wolf, a Shark, a Snake, and a Piranha in black suits, lining up against an orange backdrop. There was a clarity, a genius simplicity in how it encapsulated a big idea while making it incredibly appealing and wickedly fun. A few days later, Damon Ross got me to read a first draft of the adaptation by Etan Cohen. Etan had managed to capture the characters and the tone of the books in such a delightful way that it became instantly obvious these bad guys had to become movie stars on the heels of their publishing success.

And with it came the prospect of making something truly unique and different . . . The world in which Mr. Wolf and the gang were evolving was crying for a twist on what classic CG animation films were usually delivering. In it, I saw the imagery of Steven Soderbergh, Guy Ritchie, and Quentin Tarantino; I saw the action maestri of Japanese anime and the graphic silliness of the French graphic novels I had grown up with—all the way to the heist soundtracks and the cool, jazzy swagger of British films. It was all there, and it was delightful.

It was a genre film. A sophisticated heist movie with a silly twist.

And I was given the responsibility of nurturing it and shepherding it, caring for it until it developed into more than a concept in my head, until it was something tangible that could excite a whole team of friends willing to roll up their sleeves and make it a reality on screen.

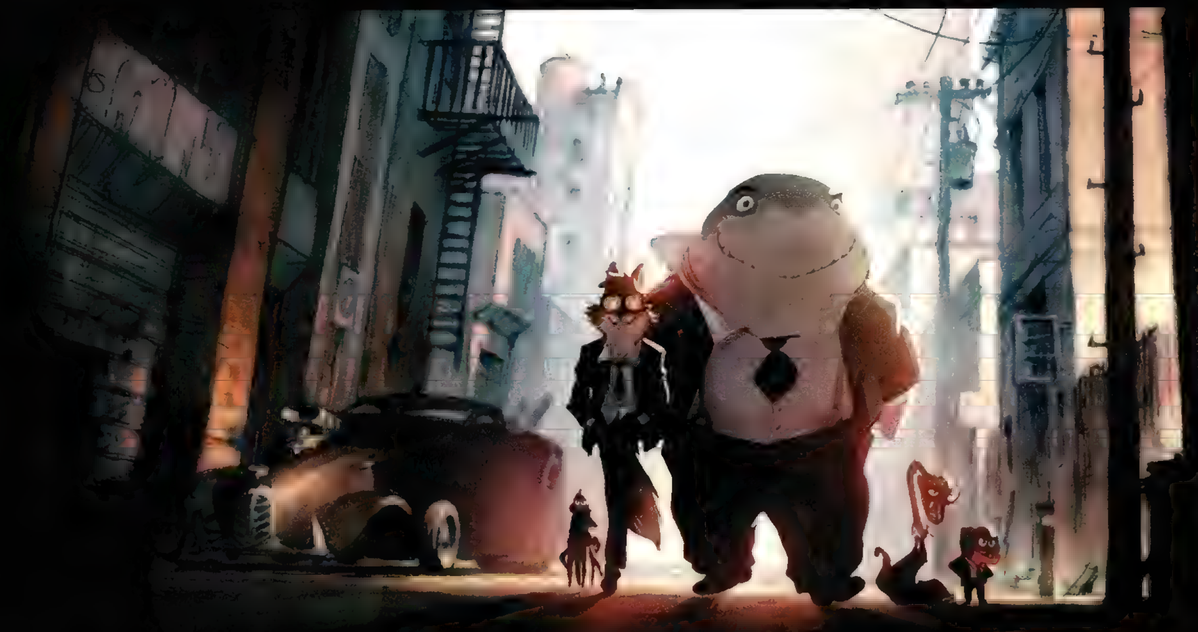
Obviously, the prospect of being a first-time director on a movie of this scale is always daunting, but the unknown is somewhat comforting, in that you go at it step by step, feeling your way through. More importantly, I was surrounded for this journey by a dream team of writers, artists, technicians, and producers who I knew would unflinchingly turn it into so much more than what I could have ever imagined.

The imagery of the film is mind-blowing, fresh, and playful—and the credit goes to Luc Desmarchelier, Floriane Marchix, Matt Baer, Jeff Budsberg, and the entire crew of visionaries that challenged the CG pipeline to pull out unique visuals and made the look of this film the ultimate reward of two years of intense production, all the while hammered by a pandemic.

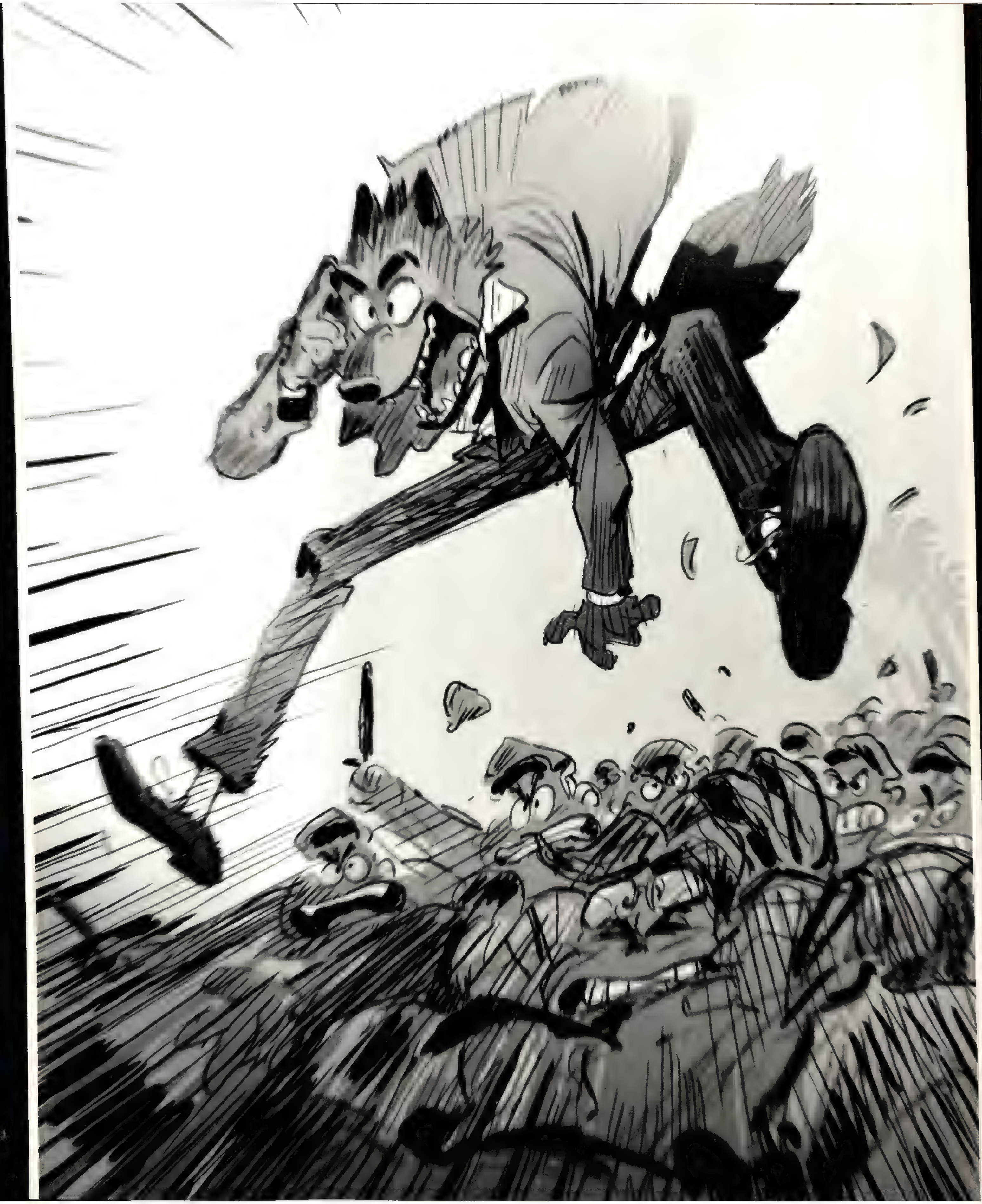
This book is a little museum, a sample of the hundreds of thousands of paintings, drawings, and artwork that went into making *The Bad Guys* a reality on the screen. It's a little window into the brilliant minds and the generous hearts of the artists who gave two years of their lives to tell the story of Mr. Wolf and deliver this message to the younger generations: what you look like does not define who you are . . . your choices do.

And let me tell you, the choices that were made during the creation of this film are simply magical—and they define the entire *Bad Guys* crew.

I hope you love flipping through these pages as much as I loved being a part of this filmmaking journey.



1: Luc Desmarchelier & Pierre Perifel • 2: Pierre Perifel



INTRODUCTION: *LET'S GET CREATIVE!*

Damon Ross: I am the producer of *The Bad Guys*, along with Rebecca Huntley. My background is creative development. Before moving into a producer role, I was a senior development executive for many years at the studio, and that's where *The Bad Guys* initially started, as a Scholastic book series from Australia that I discovered and convinced the studio to option back in 2017.

Iain R. Morris: What do you look for regarding new properties to bring to screen?

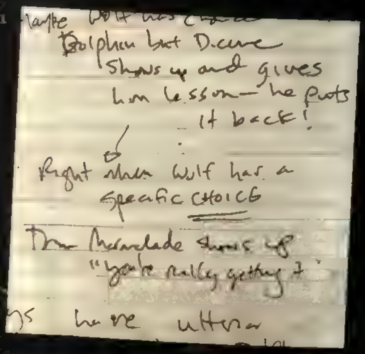
DR: For starters, I look for a great concept or hook—an idea I haven't seen or heard of before that instantly grabs me and makes me smile or laugh at all the cinematic possibilities. I also look for a unique and appealing set of characters that have a comedic edge and personality. And finally, I look for something universal and relatable in the storytelling and underlying themes. That's really critical.

IM: How involved has the author, Aaron Blabey, been?

DR: When I was vying for the rights, we were competing with a number of studios. I knew the book series was a big deal in Australia, but I had no idea if they would work here in the United States. Aaron flew into town from Australia to meet with all the interested parties, and I did my song and dance about why DreamWorks Animation was the right place for *The Bad Guys* and why I was the right person to help shepherd it. It certainly helped that I'd developed many book-to-film adaptations throughout my career (*Lemony Snicket's A Series of Unfortunate Events*; *The Boss Baby*; *Captain Underpants: The First Epic Movie*; among many others), and have worked with so many authors on that journey. I'm very familiar with what that experience is like for an author. And every author is different in terms of their involvement. Some really don't want to be involved at all. They understand that a movie is something entirely different from a book. They trust me and the studio to produce the best possible adaptation and are just thrilled by the opportunity. Others are a lot more hands-on—even asking to write the screenplay. Aaron was somewhere in the middle—his standpoint from the very beginning was, "Look, the books are the books; the movie's going to be the movie." He was a big fan of DWA and American cinema in general, and he didn't want us to feel hamstrung in any way. At the same time, the books were becoming increasingly popular and he wanted to make sure we weren't going to radically reinvent or alter his creation—especially when it comes to the core gang of Bad Guys. My commitment to him was, "We are going to make the movie a 'book plus' experience"—that is, capture the essence and the spirit of the book series, while at the same time elevating them so that the characters, story, and world appeal beyond just kids.

IM: In your role, as someone who is looking at books primarily as a jumping-off point for a film, are you not necessarily interested in an existing fan base?

DR: It's obviously great if a property has built-in awareness. That certainly helps when you're trying to get the studio excited, as it can make marketing the movie less challenging. But it's not essential. Most of the books I've developed over my career were brand-new titles when I first got involved. Often, they hadn't even been published yet. So when they go on to become *New York Times* bestsellers, it's extra gratifying and validating.



Maybe Wolf has [illegible]
Dolphin but Diane
Shows up and gives
him lesson—he puts
it back!

Right when Wolf has a
specific CHOICE

Then Marmalade shows up
"you're really getting it"

[illegible] here ultra

IM: At what point did Pierre Perifel, the director, join you?

DR: About a year and half after I started developing the screenplay. I brought on screenwriter Etan Cohen to adapt the books. The author Aaron and I both had Etan in mind from the very beginning. He wrote *Tropic Thunder*, *Idiocracy*, as well as *Madagascar: Escape 2 Africa* for DWA, so he had experience in animation and working with us, plus he had written these really big, iconic adult comedies. I had a strong instinct that he would respond to the silliness and character comedy of the books and have the mindset to elevate it all and bring it to a bigger platform.

IM: How do you proceed once the writer is secured?

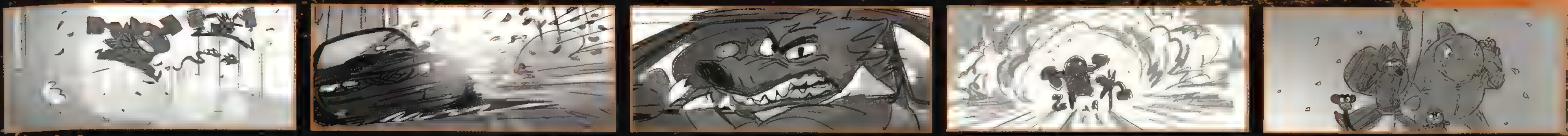
DR: I was working with Pierre on another project, which was on hiatus while the new studio leadership [Margie Cohn & Kristin Lowe] was settling in. Pierre knew I was developing a script for *The Bad Guys*, but I think Jill Hopper is the one who pulled Pierre aside and said, "You should really have a look at these books"—she's been a big fan of the property from the beginning. One day, Pierre came into my office and pulled out a sketch of the core gang of Bad Guys. Rather than mimicking Aaron's designs from the books, he captured the essence of the source material and found his own interpretation. And it was fantastic! I gave Pierre the script and we talked about it a bit, and then he came back to me and said, "I want to do a trailer." And I replied, "What? How are you going to do that?!" He said, "I've been watching a lot of trailers for action-heist movies online. I'm just going to piece it together from the script." So he took the script and went off and started to stitch things together, and after a few weeks, he showed me a loose outline. Then he just started drawing and drawing, and it all started to come into focus. Pierre was already a supremely talented and seasoned animator and was looking for his first solo directing gig. He knew that to earn that role he'd have to prove himself and do the work. So he locked himself away for five or six weeks and storyboarded a professional-looking trailer. It had never been done before at the studio. He literally broke the mold.

IM: Was there anyone else on the team at this point?

DR: John Venzon was the editor of the other project Pierre and I were working on. Since that project was on a temporary hiatus, he was available to cut Pierre's trailer. Pierre and John spent time cutting, then I came in to help polish it up. The timing couldn't have been better—Margie and Kristin were meeting with all the productions and PODs to get a sense of which projects were viable and worth investing in further. I knew they had read Etan's script and were already fans—so that took some of the pressure off. Pierre and I walked them through the history and vision for the project—the big idea, the success of the books, visual references and inspirations, music as a character, and we closed with Pierre's teaser trailer, which was gloriously boarded, cut and mixed with scratch voices and sample music. I remember the lights came up and Margie exclaimed, "Well, that's a movie!" Let's just say, we were all smiles coming out of that meeting!

IM: Now the pressure is on, right?

DR: Exactly. Now that we had momentum, it was suggested that I meet with Rebecca Huntley, who was an associate producer on *The Boss Baby* and a co-producer on *Abominable*. I had known Rebecca for years, but we'd never worked directly together. She read the script, and we met for coffee to talk about it. For me, it was, "Is this someone I can work with and feel comfortable with?" Rebecca had an interest in being more involved creatively, and I was looking to better understand the nuts and bolts of physical production. We agreed that "I'm going to learn from you, and you're going to learn from me." It was the perfect dynamic/partnership—I would bring one set of skills and experiences to the table, and she would bring another, and together we would fill out the full picture of a producer team.



Rebecca Huntley: I joined Damon and Pierre after wrapping *Abominable* and focused on getting our leadership team in place and getting the schedule on its feet. There was a lot that was new and different on the show that we not only needed to figure out artistically, but also how we would support it in our schedule.

IM: Now the team can be fast-tracked and assembled?

DR: Yes, John was officially now our editor, and Pierre had been working with a longtime friend and seasoned production designer on the look of the film, Luc Desmarchelier, so he came on board officially soon thereafter.

IM: From this point on the new hires keep coming!

DR: The studio felt the script was in good enough shape to say, "Let's get some storyboard artists on board, and start boarding the movie." We did that, and a month or two into that process, Nelson Yokota joined the team as head of story. He was finishing up on *The Boss Baby: Family Business*, and both Pierre and I had an eye on him all along. We just had to wait for him to become available.

IM: How was DreamWorks feeling about the look of the film?

DR: By this time, Luc had brought in Tom MacDougall and one or two other artists, but it was a very small team. Pierre's vision was to create a look for this film that was quite different from other DreamWorks movies and other animated movies out there in the marketplace. He wanted it to have more of an illustrative quality—stylized, pushed, a unique mixture of 2D and 3D elements inspired by anime and European animation. One of the first big tasks of this small art department was to pull together a brief "look test" that would illustrate—or at least approximate—the design style we were going for. That was a six- or eight-week process, and it yielded about a ninety-second test. We ended up playing it in front of our first full screening in the campus theater, and it played like gangbusters.

RH: Luc has done an incredible job of creating the world and our version of Los Angeles. Pierre had a vision for this movie, and he and Luc really understood each other, which allowed Luc to put these beautiful visuals together. Along with the environments, it was figuring out our characters, incorporating 2D elements into a CG world and having them all blend together.

IM: At this point, were you using temp music?

DR: Yes, but after our first full screening, Michael Knobloch, Universal's head of music, was really excited about the movie's potential, and he recommended we meet with Daniel Pemberton. Daniel had just scored *Spider-Man: Into the Spider-Verse* but had also composed the scores for *Birds of Prey*, *Yesterday*, and *Ocean's 8*.

IM: A heist movie!

DR: Exactly! Pierre and I immediately immersed ourselves in Daniel's prior work, and we both flipped out! Daniel was perfect. He understood animation and the genres we were playing in, but his style and compositional approach was so eclectic, unconventional, energetic, and infectious.

RH: Daniel has been a joy to work with. The man is brilliant. We've had the great fortune of being able to meet with him regularly. He gets his hands on rough sequences of the movie, we'll meet with him, and I kid you not, it'll be the next day, and he'll say, "Okay, here's what I've come up with." He's so engaged with this movie, and we're ever so grateful. We're trying to honor the heist genre and don't want to spoof it. Daniel's music plays an important part in bringing the authenticity of what we're trying to accomplish to the story.

IM: How did you arrive at the actors for each character?

DR: We had some early designs for the core characters, and we had a good sense of their personalities from the script, so we met with our incredible casting team, Christi Soper and Nadia Sheen, and started listening to different actors and cutting clips of them in editorial against the designs. It was an intensive process, but ultimately, we arrived at what I believe to be one of the most talented, eclectic, generous, and joyful casts of any project I've ever worked on. Everyone is so specific, and each one has helped to define the character they're playing to such a degree that I can't imagine anyone else playing these roles.

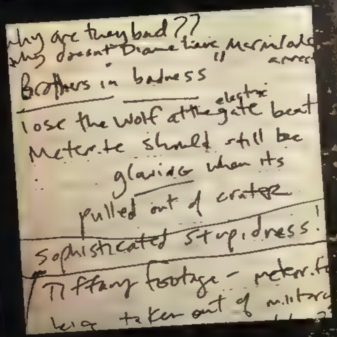
RH: I think one of the most joyful, entertaining parts of the movie-making process is bringing in actors to record together, which is unusual for animation. Typically, it's an isolating process where actors come in, they perform their lines, and they don't interact with other performers. Live-action actors are used to playing off another actor, so actually giving them that opportunity in animation is refreshingly different. It's really allowed them to give a more natural delivery. The exchange between the characters feels a little more honest, genuine, and playful.

DR: From the beginning, Pierre and I wanted the relationship between our characters, especially Wolf and Snake and Wolf and Diane, to feel authentic. We had a lot of sparkling dialogue from Etan, which the actors delighted in, but we also wanted to make sure there was room for improvisation. To that end, we tried at every turn to record our lead actors together in the booth—especially for the key relationship-building moments of the story. Sam Rockwell and Marc Maron recorded together at least five or six times, as did Sam and Zazie Beetz. Recording actors together in the same booth can be tricky from a technical standpoint, as they tend to overlap their lines, making it nearly impossible to get a clean read—but this is one example of how the pandemic really helped us out. Once we pivoted to virtual records, our actors recorded from different locations (often their homes or apartments), which meant their audio feeds were being recorded on separate tracks. There was no way for them to overlap their lines, which meant we could really encourage them to play off each other and riff whenever they felt inspired. We got some truly great and memorable unscripted lines from this process.

IM: Some final thoughts?

RH: Every production is faced with the challenges of "Can we make that? How do we make that happen?" You have to embrace it and say, "Let's put our heads together and figure it out." That's what all our department heads bring to the table. In addition to being amazing artists, they are all problem-solvers who know how to figure out the how of it all and present options to Pierre. This team is so good at what they do, they know how to make the frame look incredibly rich and full while keeping it within the scope of our schedule. "Limitation is the mother of invention," I often say. "Let's get creative."

DR: If you're a fan of the books, you're going to recognize them in this movie, but you're going to get so much more as well. And if you're not familiar with the books, and even if you're not a kid, you're in for a wildly fun and cool ride!



why are they bad??
why doesn't Diane have "Marmalade" arres
Brothers in badness
lose the wolf at the electric gate beat
Meteorite should still be glowing when its pulled out of crater
sophisticated stupidness!
Tiffany footage - meteorit
being taken out of military

1, 3: (notes details) Damon Ross • 2: Pierre Perifel

AARON BLABEY
PRESENTS...

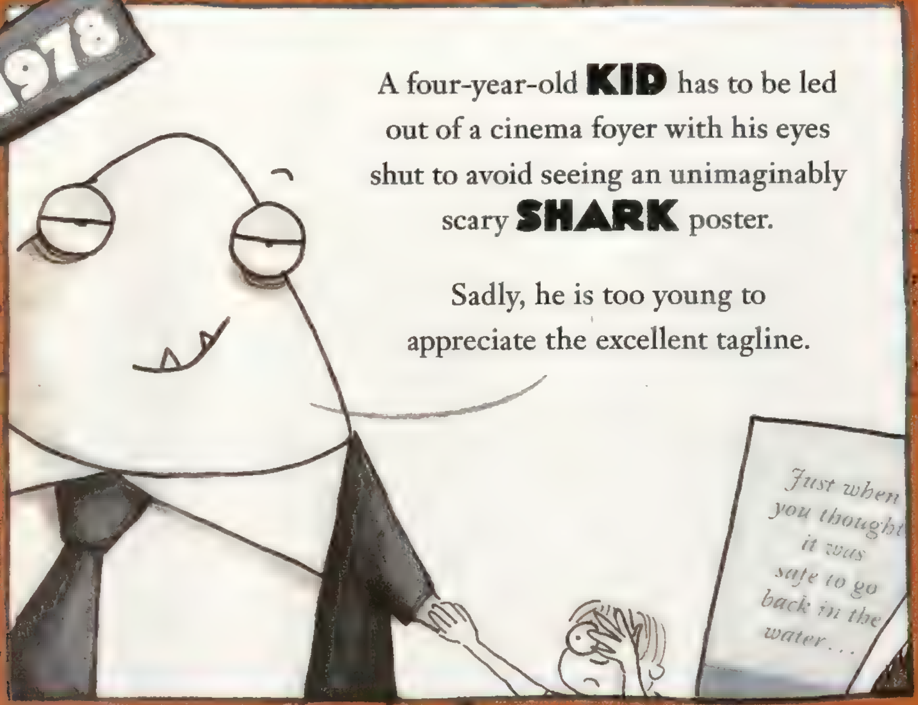
WHO DOESN'T LOVE AN ORIGIN STORY?!

Let us take you baaaaaack . . .

1978

A four-year-old **KID** has to be led out of a cinema foyer with his eyes shut to avoid seeing an unimaginably scary **SHARK** poster.

Sadly, he is too young to appreciate the excellent tagline.

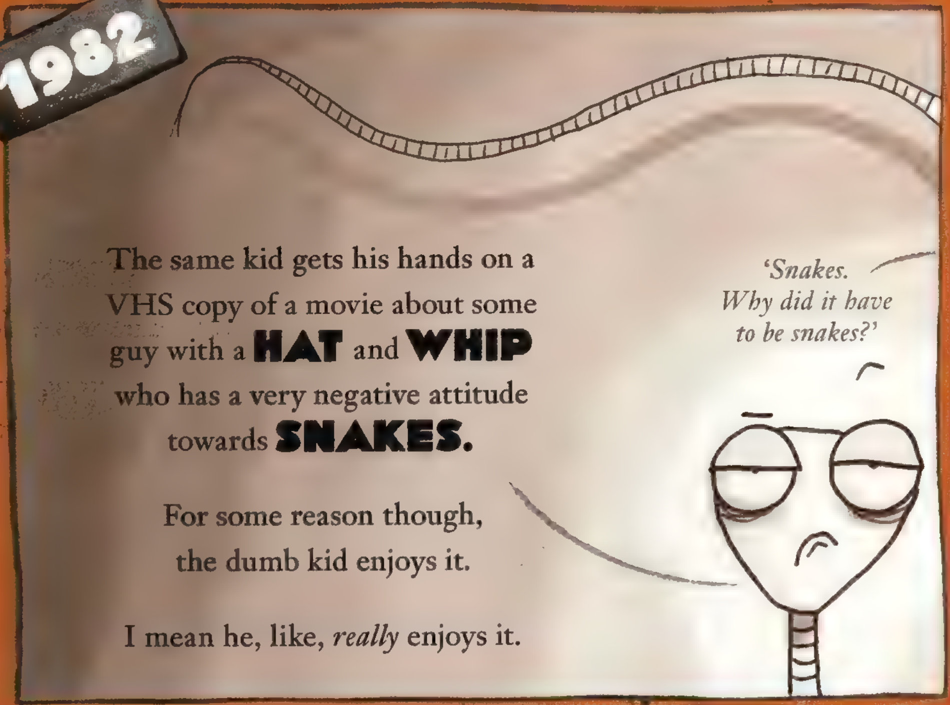

Just when you thought it was safe to go back in the water . . .

1982

The same kid gets his hands on a VHS copy of a movie about some guy with a **HAT** and **WHIP** who has a very negative attitude towards **SNAKES.**

For some reason though, the dumb kid enjoys it.

I mean he, like, *really* enjoys it.


'Snakes. Why did it have to be snakes?'

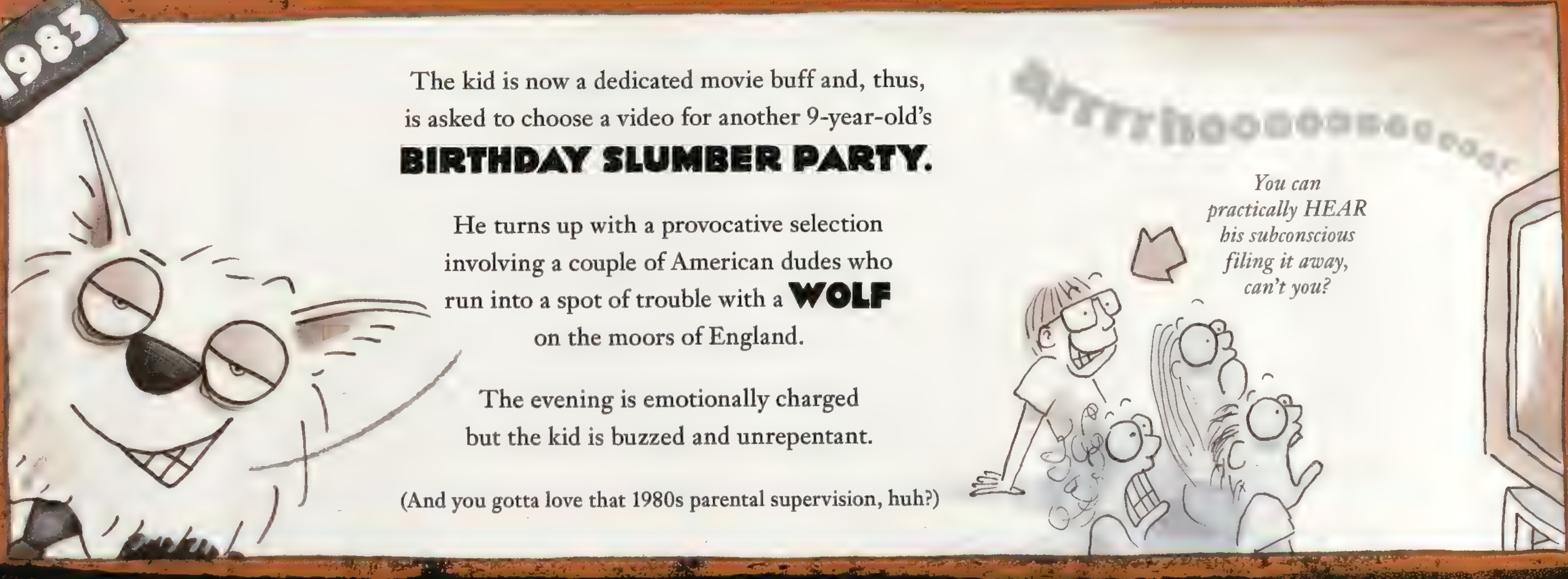
1983

The kid is now a dedicated movie buff and, thus, is asked to choose a video for another 9-year-old's **BIRTHDAY SLUMBER PARTY.**

He turns up with a provocative selection involving a couple of American dudes who run into a spot of trouble with a **WOLF** on the moors of England.

The evening is emotionally charged but the kid is buzzed and unrepentant.

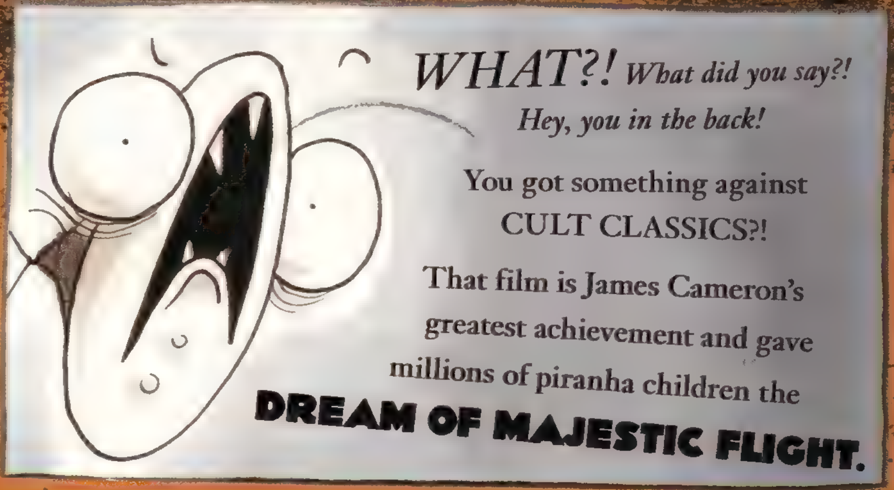
(And you gotta love that 1980s parental supervision, huh?)


Arrrhoooooooooooo!
You can practically HEAR his subconscious filing it away, can't you?

1984

The little hombre now basically *lives* in his local video store and begins collecting movie posters.

His favourite is a *breathtaking* piece that features a **FLYING PIRANHA** and declares, *'Now you're not safe OUT of the water!'*

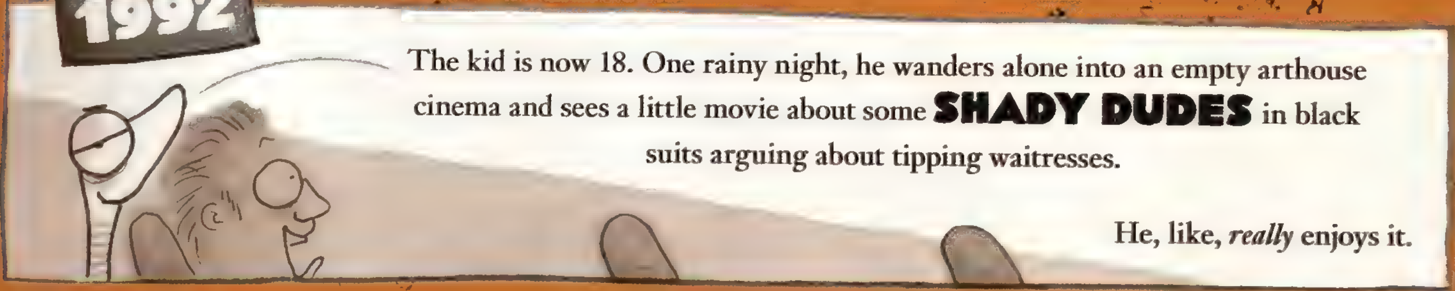


WHAT?! What did you say?! Hey, you in the back!

You got something against CULT CLASSICS?!

That film is James Cameron's greatest achievement and gave millions of piranha children the **DREAM OF MAJESTIC FLIGHT.**

1992

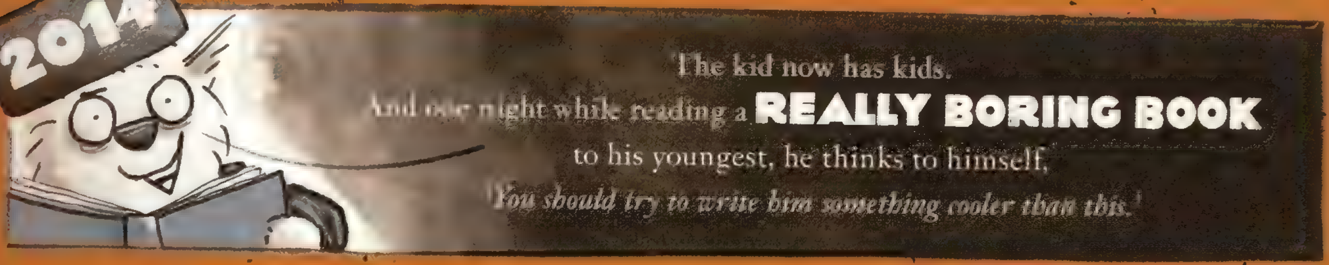


The kid is now 18. One rainy night, he wanders alone into an empty arthouse cinema and sees a little movie about some **SHADY DUDES** in black suits arguing about tipping waitresses.

He, like, *really* enjoys it.

FADE TO BLACK . . .

2014



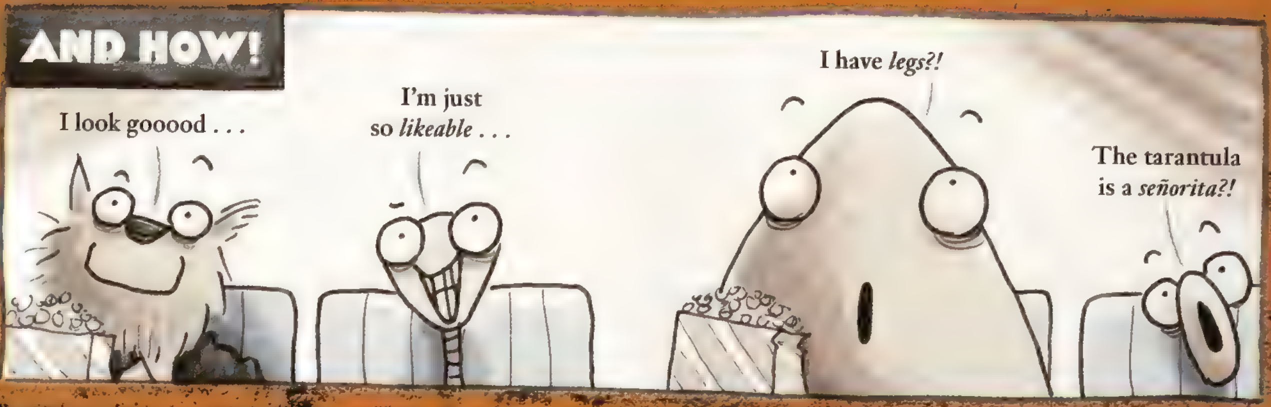
The kid now has kids.
And one night while reading a **REALLY BORING BOOK** to his youngest, he thinks to himself,
'You should try to write him something cooler than this.'

And THEN he thinks—
'Hmmm . . .
What captured *my* imagination when I was his age . . ?'

AND HERE WE ARE! 2022

YEP! THEY WERE BORN OF MOVIES, FOLKS! AND NOW THEY'RE BACK WHERE THEY BELONG!

AND HOW!


I look gooood . . .
I'm just so *likeable* . . .
I have *legs?!*
The tarantula is a *señorita?!*

THANK YOU, DREAMWORKS!

YOU'VE MADE THAT KID'S WILDEST DREAMS COME TRUE.

AND HE, LIKE, REALLY ENJOYED IT.

XO AARON

BOOK TO SCREEN

I had a couple months off in between two projects, and I asked the studio if I could take a look at a project called *The Bad Guys*. I started sketching some visuals and beat boards, and I got instantly sucked in. After a while, I told the studio, "You know what, let me do a mock-up trailer of the film. Because I think I have a vision for it." And this trailer helped convince everyone this movie could be awesome.

—PIERRE PERIFEL, DIRECTOR

The comedy that stood out to me the most when I read the script was the comedy that came from the characters themselves. The personality of the characters plus what the actors brought to them was what really made it for me. This film has a lot of character-driven comedy.

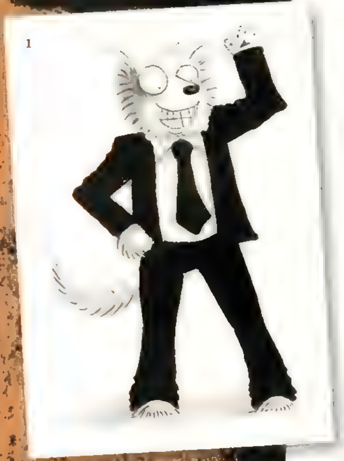
—JP SANS, HEAD OF CHARACTER ANIMATION

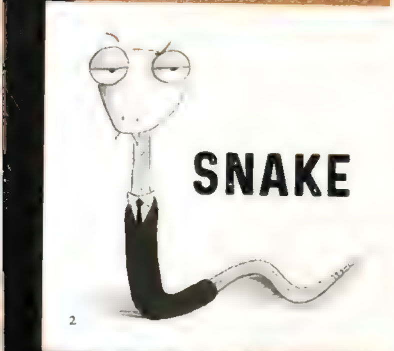
First, you have to come up with the broad concept . . . what is the main idea? You have to take that idea, to kind of boil it down and clip it and shape it so that it is simple and can be communicated very easily to the whole team of artists who are working in production. And, of course, it must satisfy the director and his vision. That's the global view. It's about taking ideas, shaping them, and refining them. Then you move into asset creation and shots, and the intricacy and the level of granular detail that you go through creates a tension that makes it really hard not to lose track of the global view.

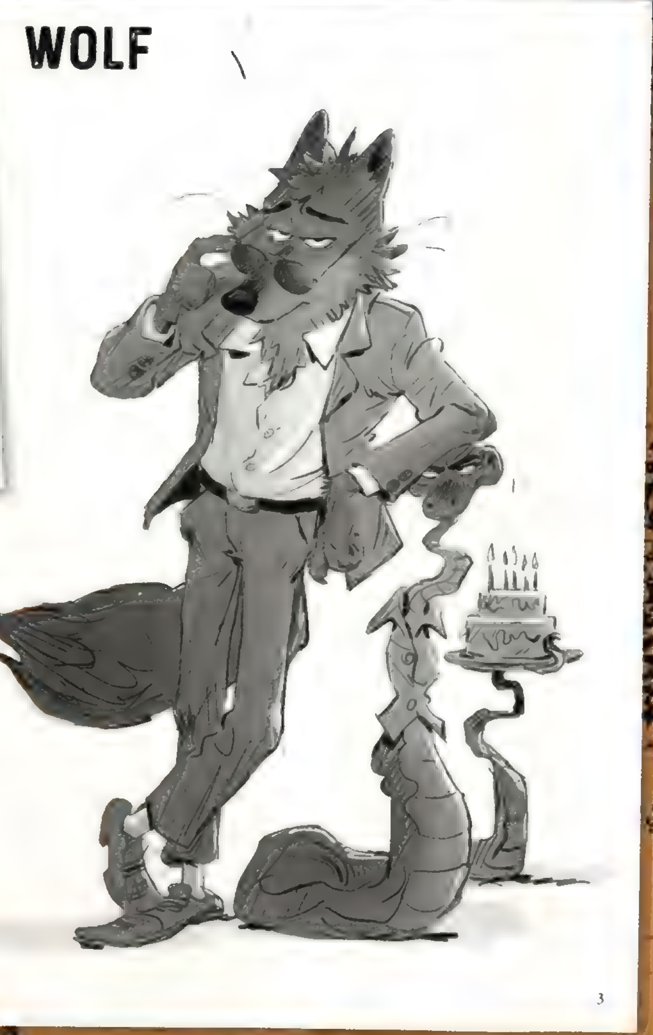
—LUC DESMARCHELIER, PRODUCTION DESIGNER

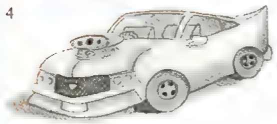
Even though the books' images look simplistic, they're not really, because they're trying to convey in a very efficient way who the Bad Guys are and how they behave. This works very well for a book, but of course, in a movie, you want to see more detail and nuanced imagery.

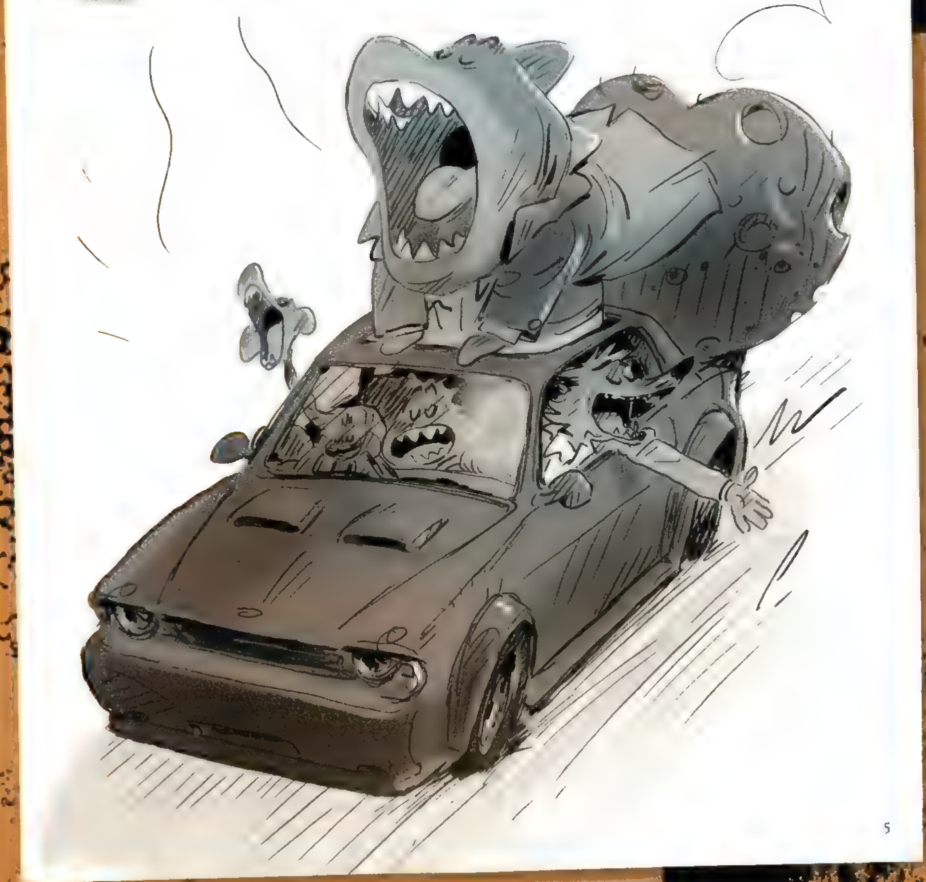
—NELSON YOKOTA, HEAD OF STORY











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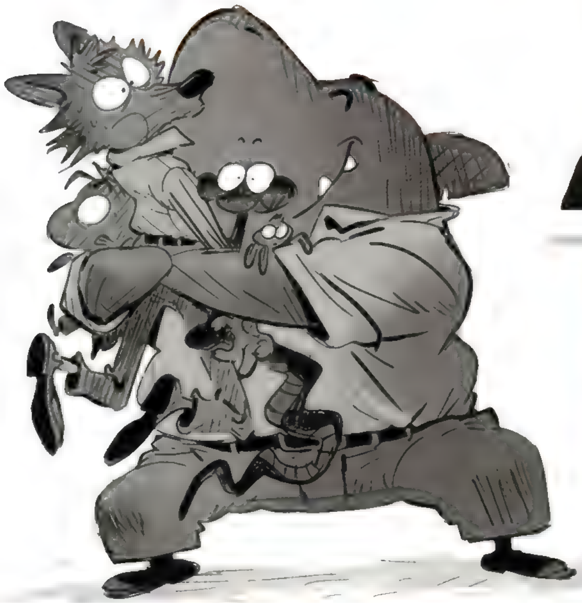

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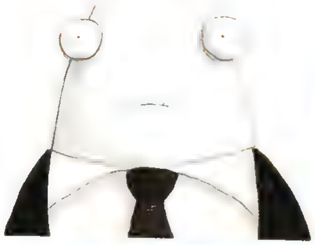

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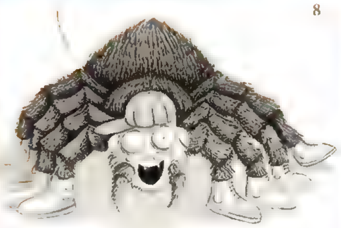

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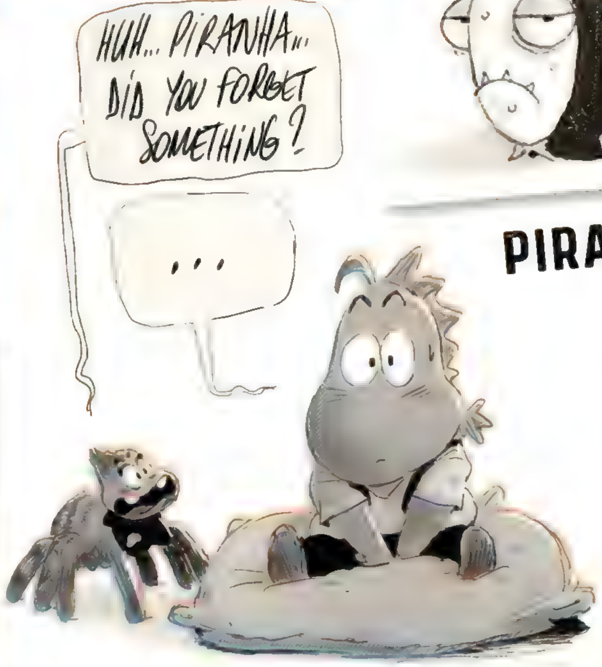
TARANTULA



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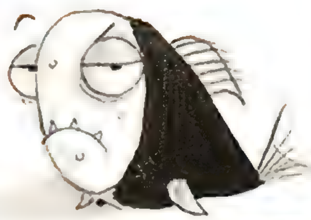
HUH... PIRANHA... DID YOU FORGET SOMETHING?
...



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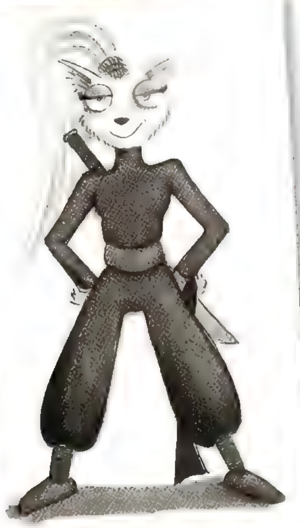
PIRANHA



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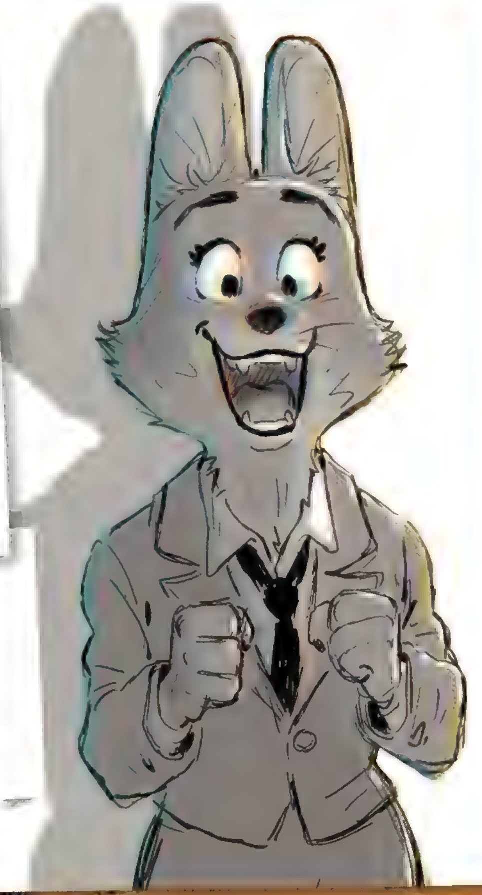
GOVERNOR DIANE FOXINGTON



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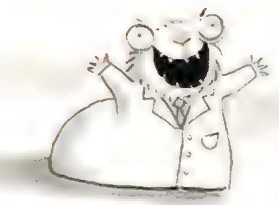

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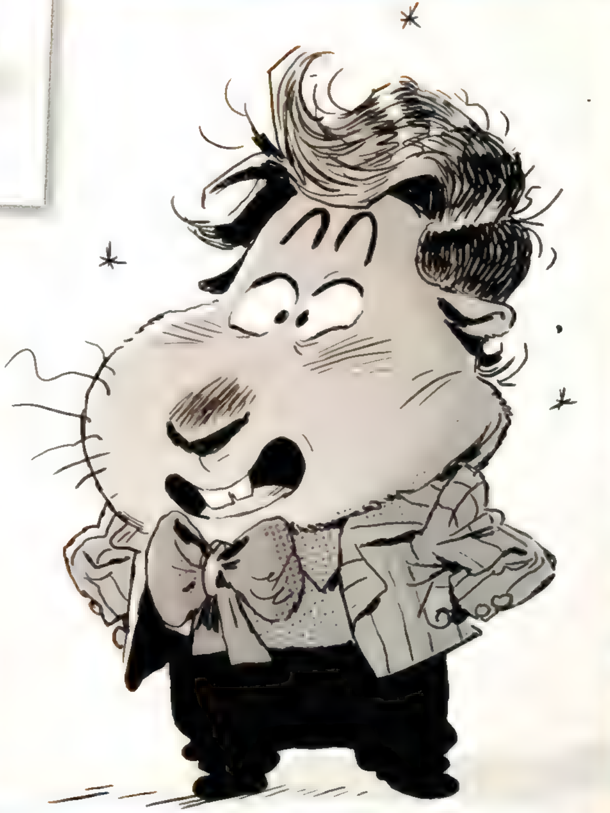
PROFESSOR MARMALADE

At the end of the day, we wanted to make something very illustrative and graphic that's an homage to the books.

—**JEFF BUDSBERG, HEAD OF LOOK**

1, 2, 4, 7, 8, 10, 11, 13: Aaron Blabey • 3, 5, 6, 9, 12, 14: Pierre Perifel • overleaf: Luc Desmarchelier & Pierre Perifel



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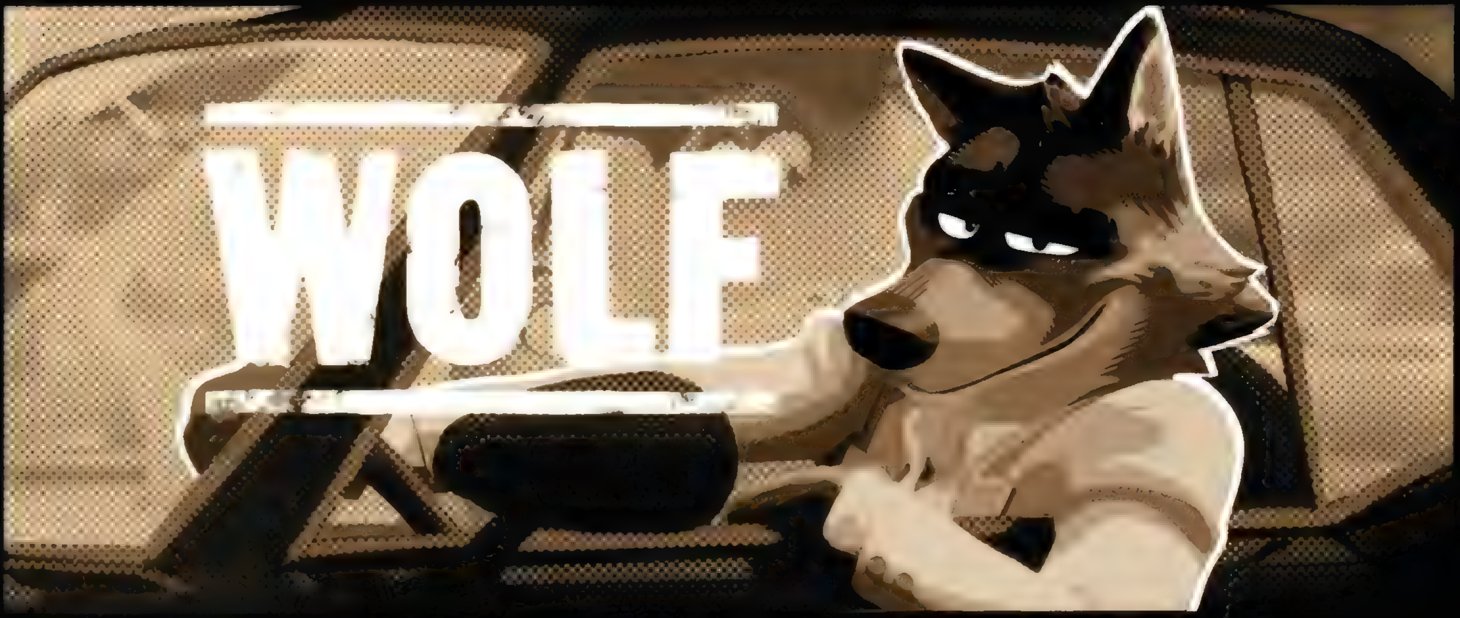
BAADGYZ

1

CHARACTERS & ANIMATION

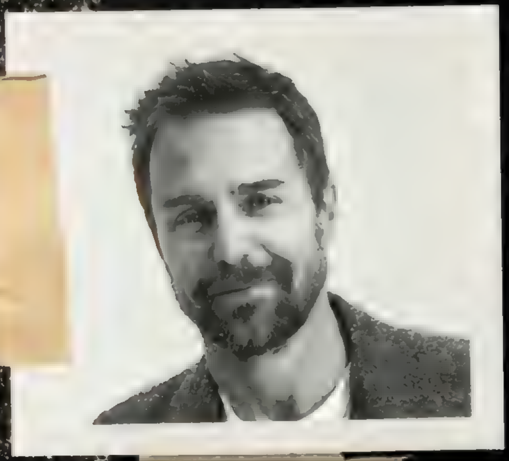


WOLF

We didn't want Wolf to just be the cool guy, so we wondered, what if his coolness was a little bit of a mask? Whenever he's in front of people, he puts on a persona—the leader of the group—and he's very comfortable being the leader and the guy who comes up with all the schemes and plans. He definitely puts on a show for people. It was fun to not only have that side of him, but also try to present another side of him, which is a little bit goofy and a little bit clumsy, or maybe not as put together as he would seem.

There are times when Wolf gets really angry, or upset, and all of a sudden you can see we bulk him up a little bit—maybe the teeth get a little bit longer, his pupils get a little bit narrower. You start to pick up on more animalistic traits. Occasionally, when I have him smile, or he does a little bit of a laugh, especially when he's comfortable, I will scale up his canines slightly, so when he flashes his smile, even though he's still being cool and relaxed, you can see there's still a little bit of danger in him.

—BEN WILLIS, SUPERVISING ANIMATOR



SAM ROCKWELL

© Guillaume Fesquet

Wolf overall is very challenging to animate and difficult to pose because he's almost like a stick with legs.

—JORGE A. CAPOTE, ANIMATOR

Mr. Wolf oozes charisma and charm, but underneath his fearsome and cunning exterior, he's got an unexpected playful side and is genuinely big-hearted. We like to say that he's the love child of George Clooney and Marty McFly from *Back to the Future*.

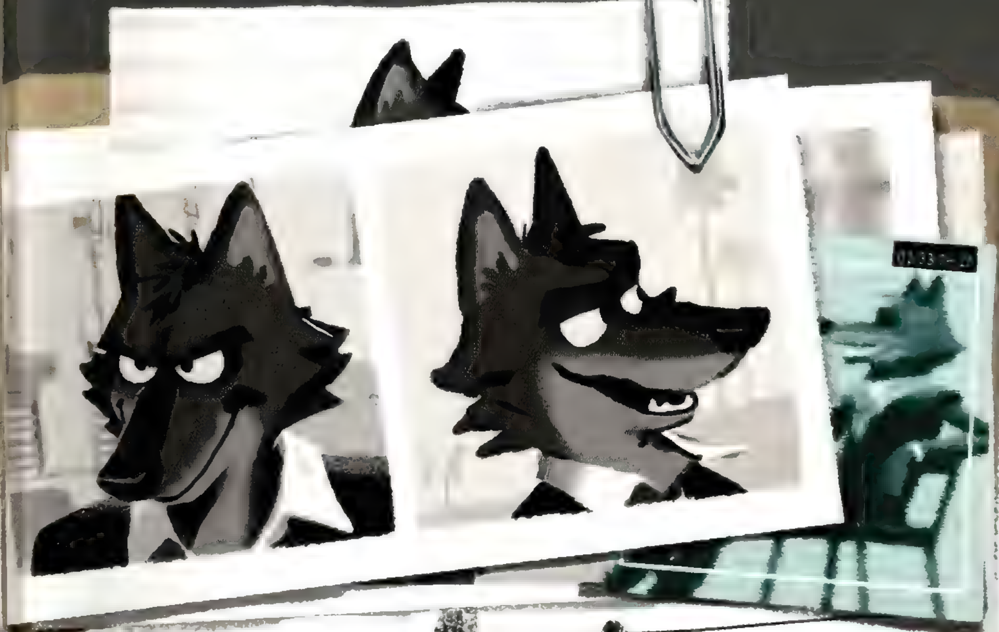
—DAMON ROSS, PRODUCER

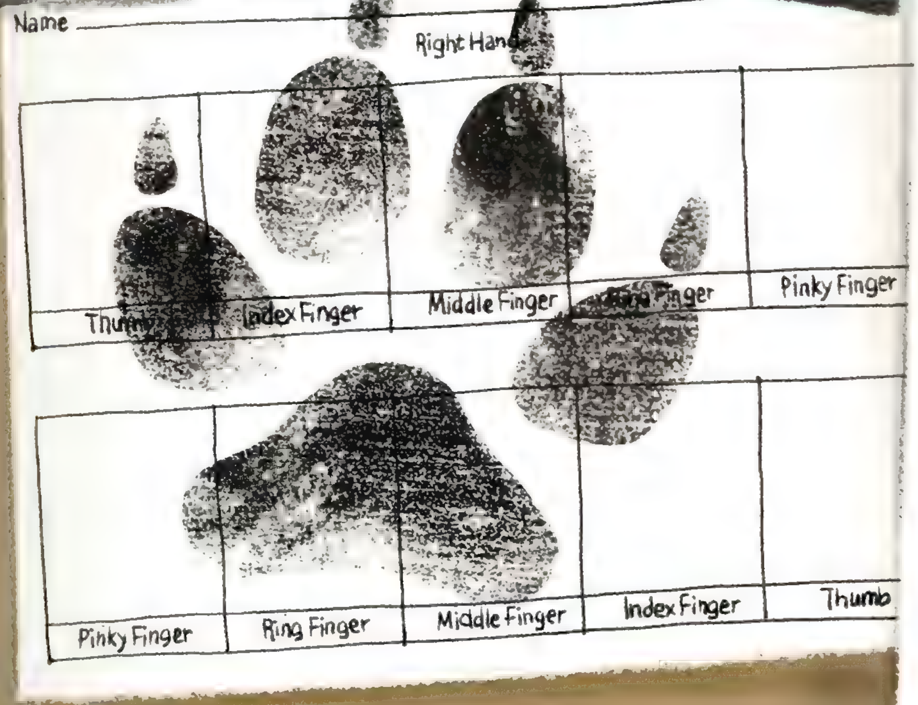
If you look at the drawings from the book, and then you look at the artistic interpretations we've gone through for Wolf's suit, you have to give him something that is a punch in the face in terms of style. You don't see people in cream linen suits walking around every day, especially in LA anymore, right? And you have to make sure that it looks like a real suit. His shoulders are very pointy, his hips are very narrow, but he has almost permanent wrinkles in his upper arm that you would only see if you had a really fitted suit and you raised your arm. But we keep the wrinkles in there a lot of the time, just to help with the character's simple silhouette.

—NICHOLAS AUGELLO, CHARACTER EFFECTS SUPERVISOR

In terms of 3D modeling, Wolf was very difficult to lock down. To get the current design, I made over seven different versions, with many modifications . . . but I'm proud of the shape that came out, and I'm very satisfied with what we have.

—HYUN HUH, MODELING SUPERVISOR

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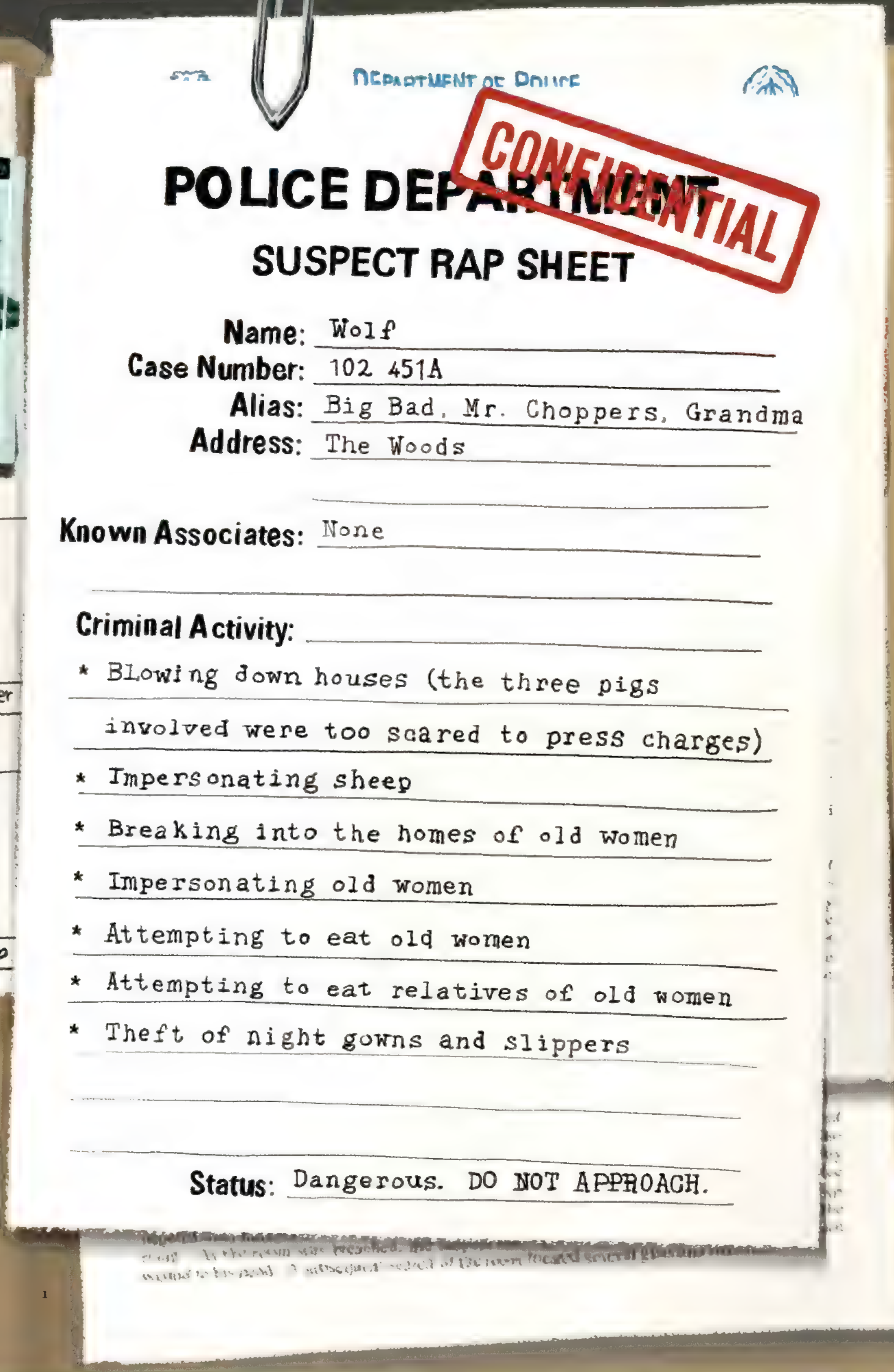
Middle Finger
Ring Finger
Pinky Finger
Pinky Finger
Ring Finger
Middle Finger
Index Finger
Thumb

"WE'RE GOING TO GO GOOD! THE BAD GUYS BECOME THE GOOD GUYS, SO WE CAN STAY THE BAD GUYS. YOU KNOW WHAT I'M SAYING?"



DEPARTMENT OF POLICE

CONFIDENTIAL

POLICE DEPARTMENT

SUSPECT RAP SHEET

Name: Wolf
Case Number: 102 451A
Alias: Big Bad, Mr. Choppers, Grandma
Address: The Woods

Known Associates: None

Criminal Activity:

* Blowing down houses (the three pigs involved were too scared to press charges)
* Impersonating sheep
* Breaking into the homes of old women
* Impersonating old women
* Attempting to eat old women
* Attempting to eat relatives of old women
* Theft of night gowns and slippers

Status: Dangerous. DO NOT APPROACH.

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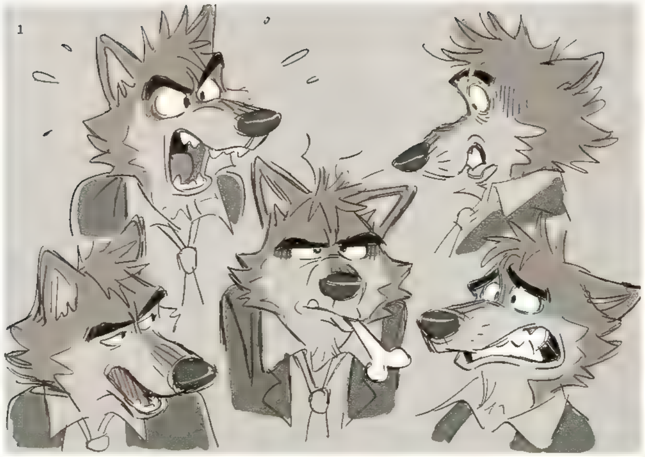

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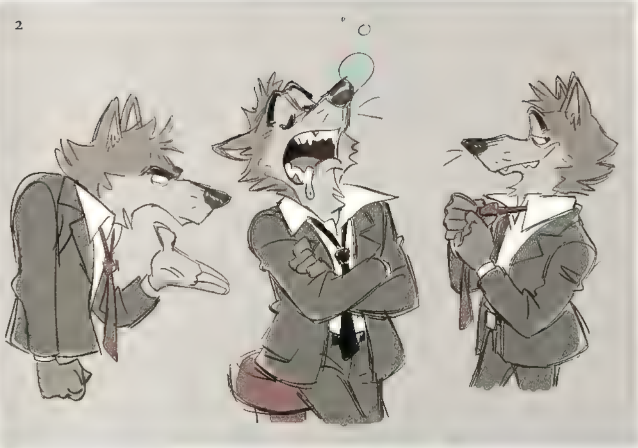

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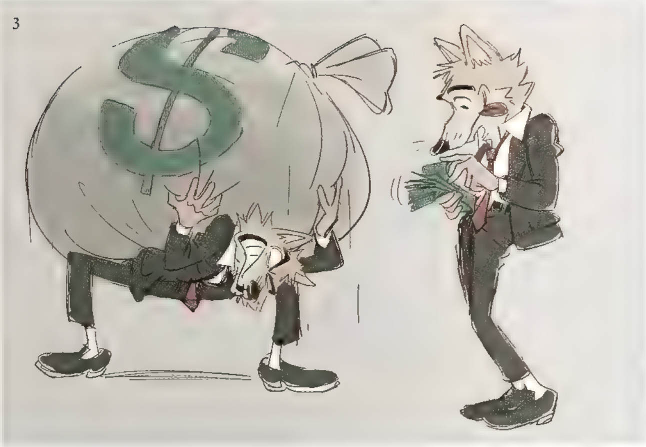

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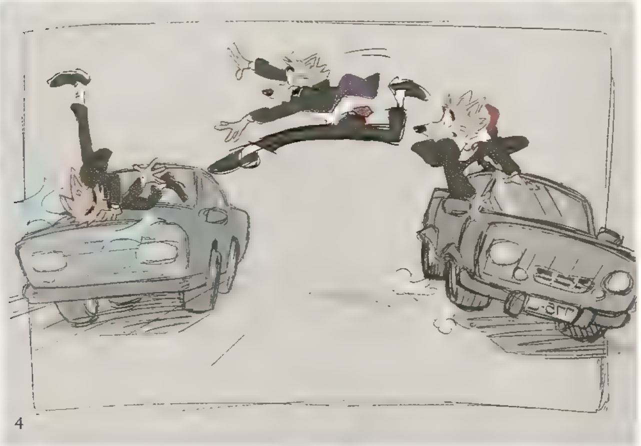

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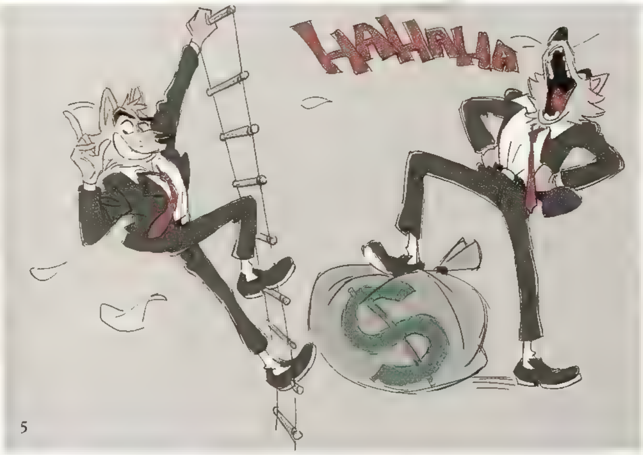

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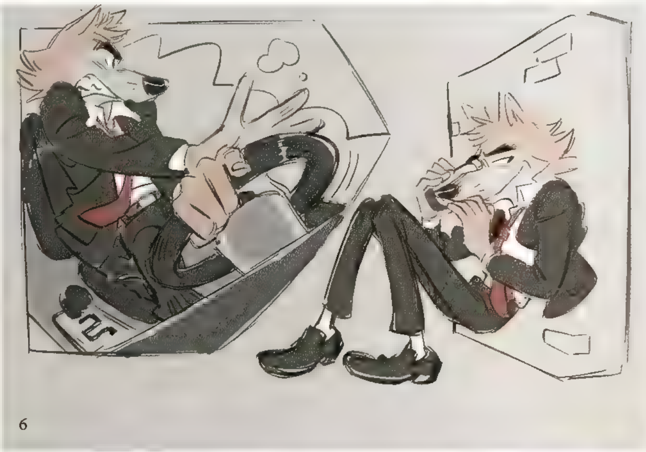

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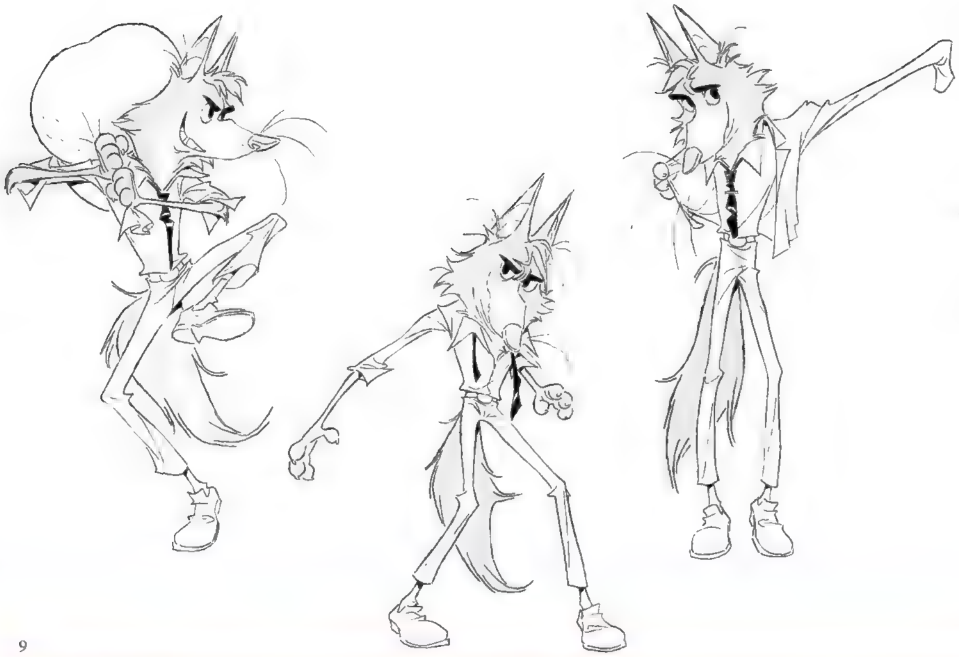

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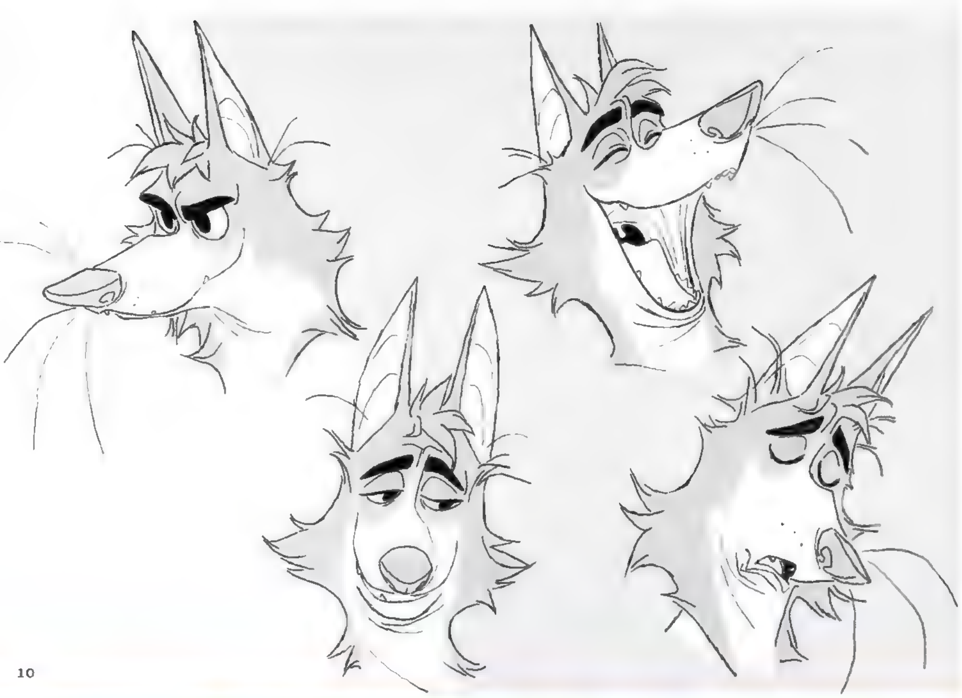

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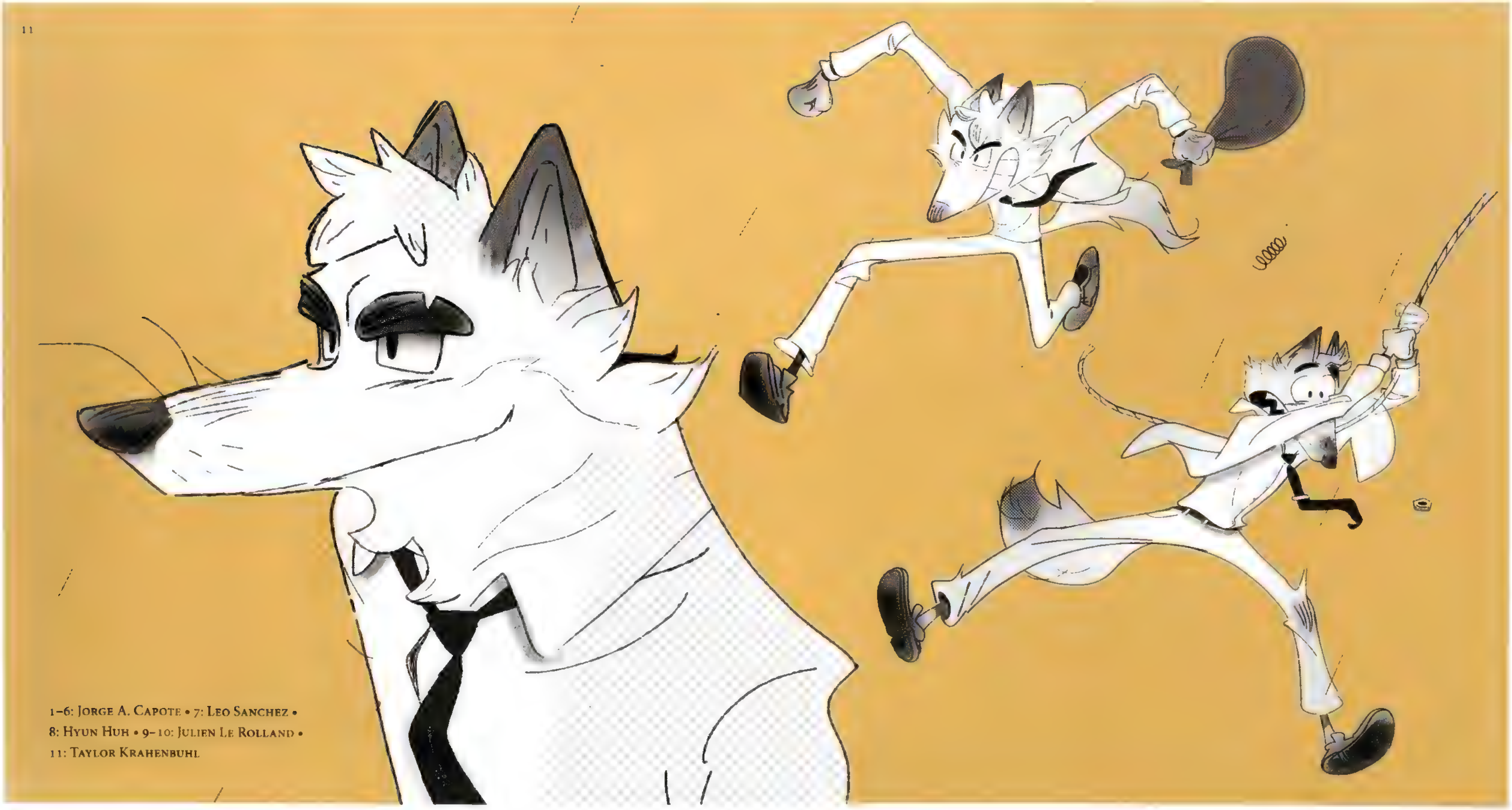

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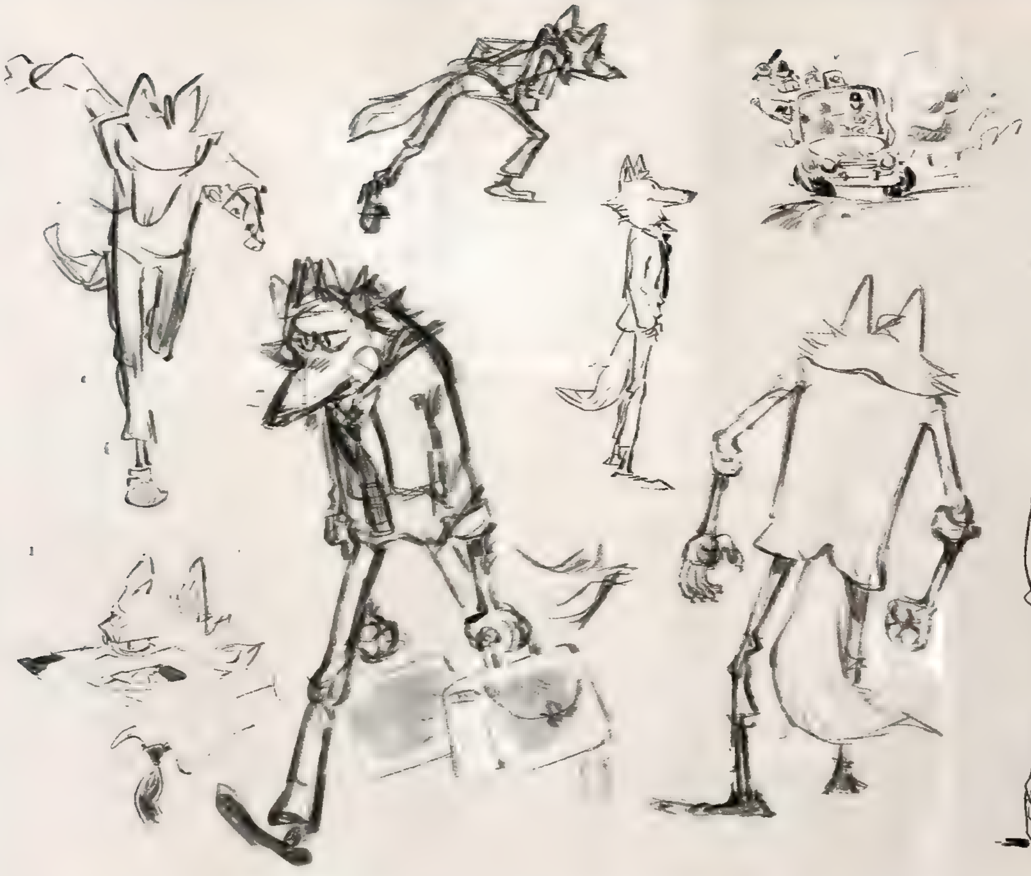
1–6: Jorge A. Capote • 7: Leo Sanchez •
8: Hyun Huh • 9–10: Julien Le Rolland •
11: Taylor Krahenbuhl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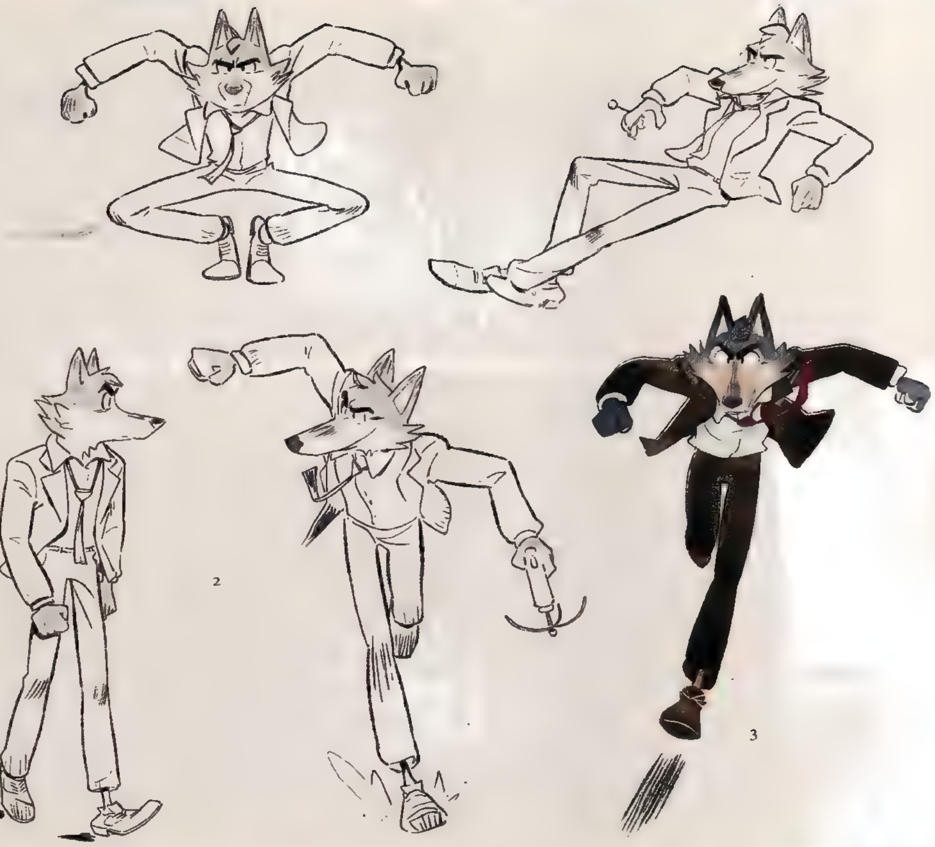
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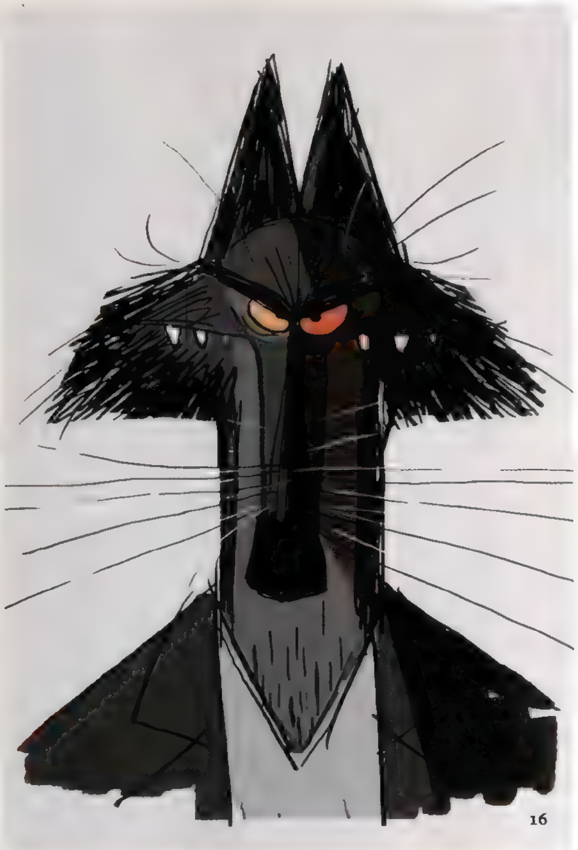
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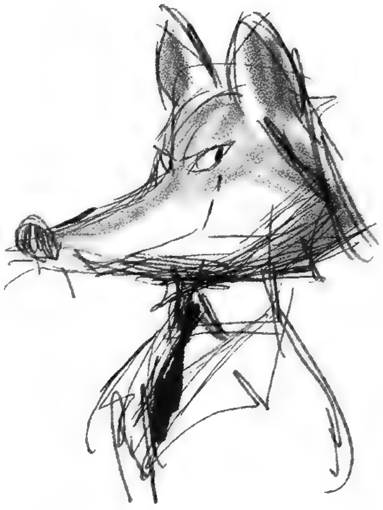
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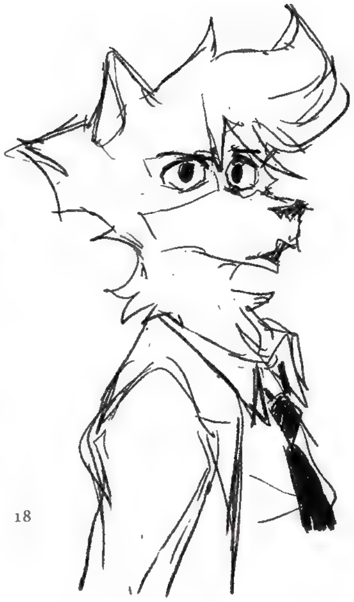
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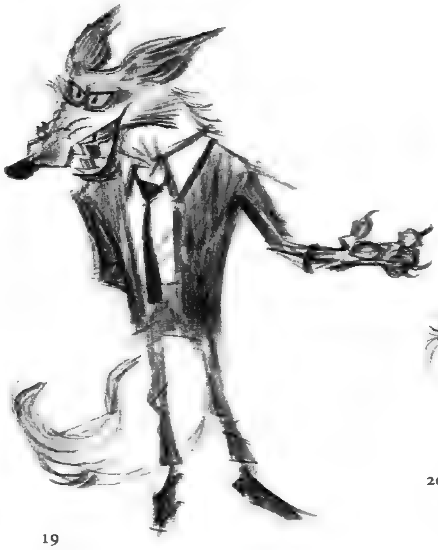
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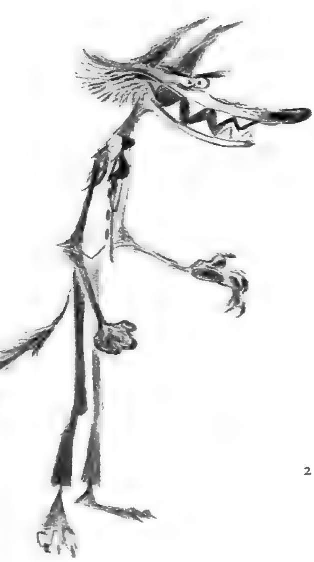
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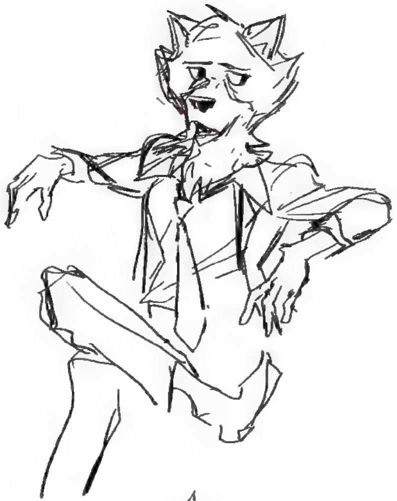
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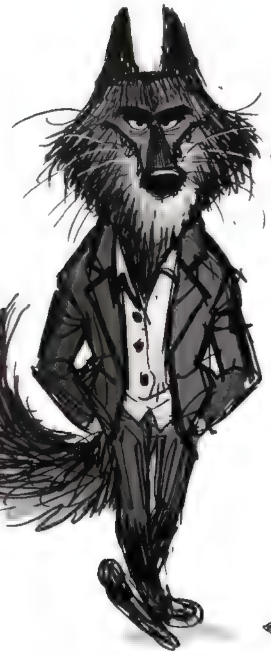
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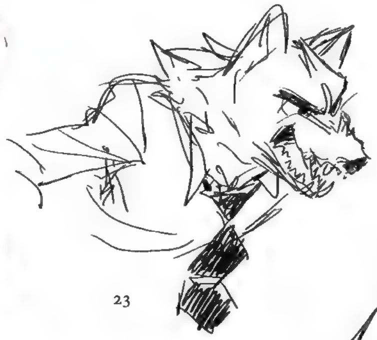
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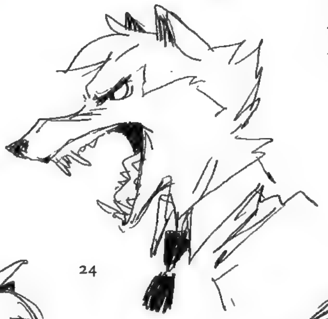
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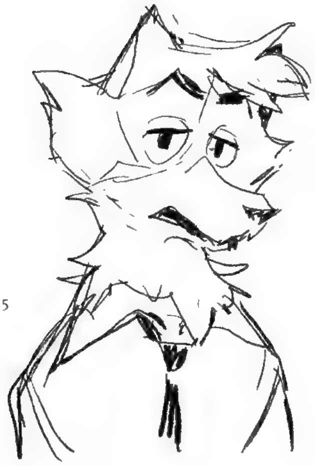
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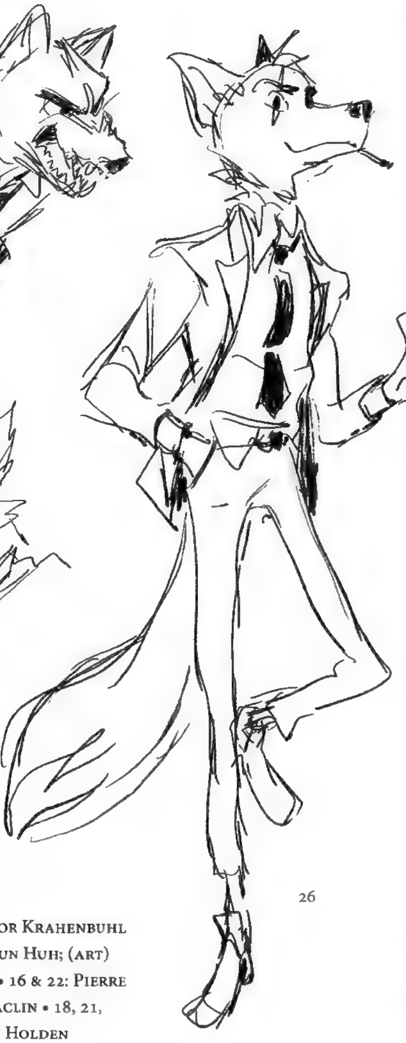
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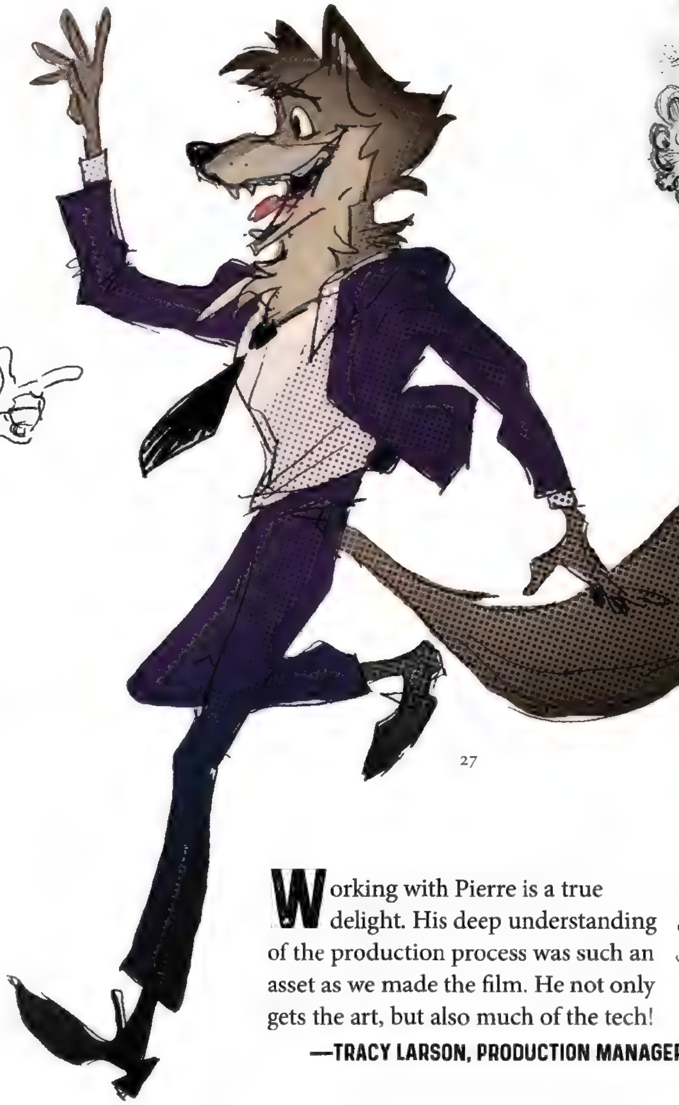
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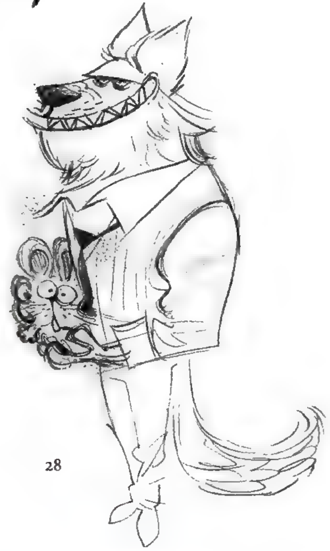
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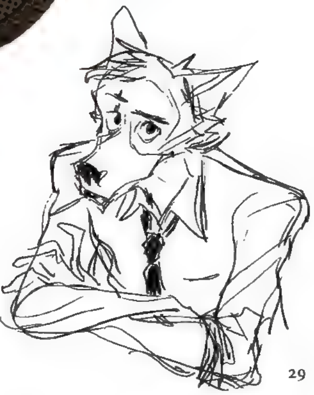
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1–3, 19, 20, 28: Taylor Krahenbuhl • 4–15: (model) Hyun Huh; (art) Tom MacDougall • 16 & 22: Pierre Perifel • 17: Jesse Aclin • 18, 21, 23–27, 29: Anthony Holden

> Working with Pierre is a true delight. His deep understanding of the production process was such an asset as we made the film. He not only gets the art, but also much of the tech!
>
> **—TRACY LARSON, PRODUCTION MANAGER**

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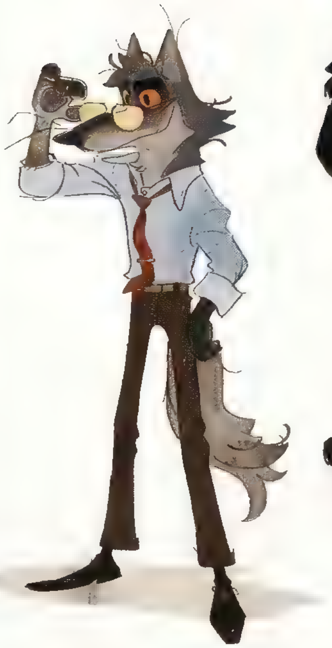

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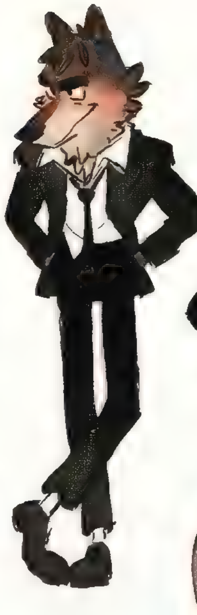

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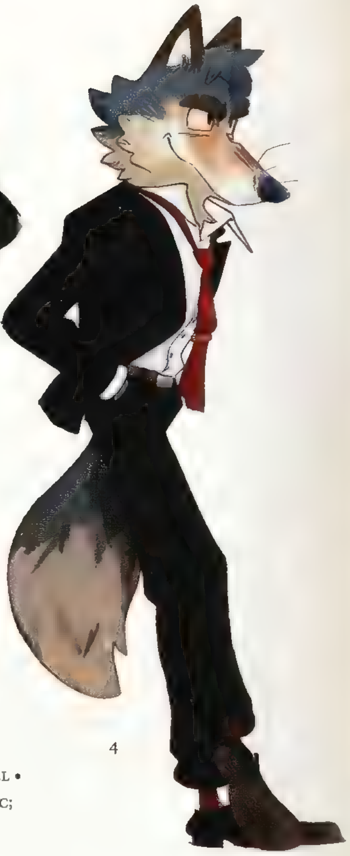

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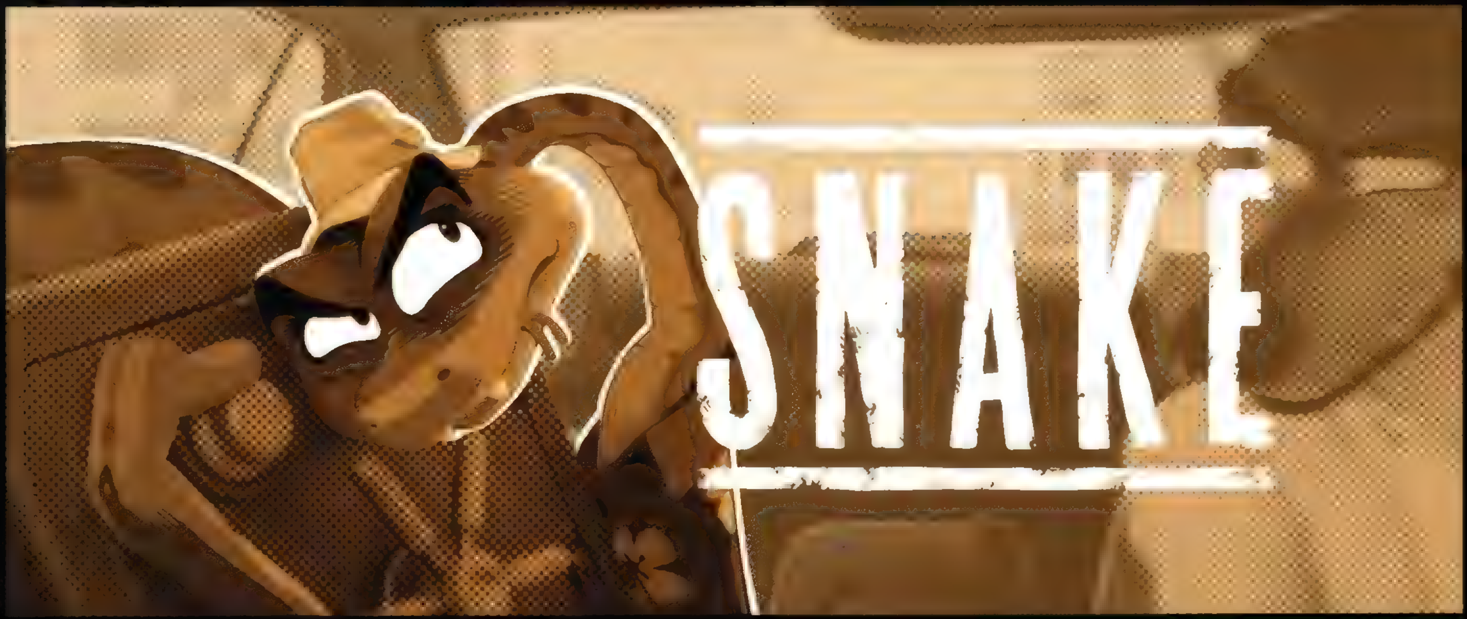
1, 6: Leo Sanchez • 2, 4: Taylor Krahenbuhl • 3: Pierre Perifel • 5: (look dev) Yancy Lindquist; (background) Ritche Sacilioc; (model) Hyun Huh • 7: Luc Desmarchelier

5



SNAKE

Snake has the nature of a snake—so, of course, he slithers! He does exactly what you would expect. But we have added aspects of human movement to the character. We had to think about what would make Snake's movement more interesting when he sits down, or talks, or goes up some stairs. He uses the lower part of his body or tail to create a sort of "leg," which he uses to climb stairs, as if walking. Or when he's putting a blanket over himself, he uses his tail as an "arm" to lower it over himself. I'm excited to show what our snake can do in this film!

—MIN HONG, LEAD ANIMATOR

Mr. Snake is exactly as we all imagined he'd be: dry, sarcastic, ill-tempered, sardonic—but ultimately, he's a lovable iconoclast. In short, he's the embodiment of Marc Maron. There's a vulnerability in Marc's performance that humanizes Snake in a tremendous way and makes him so relatable and funny, even when he's despicably grumpy.

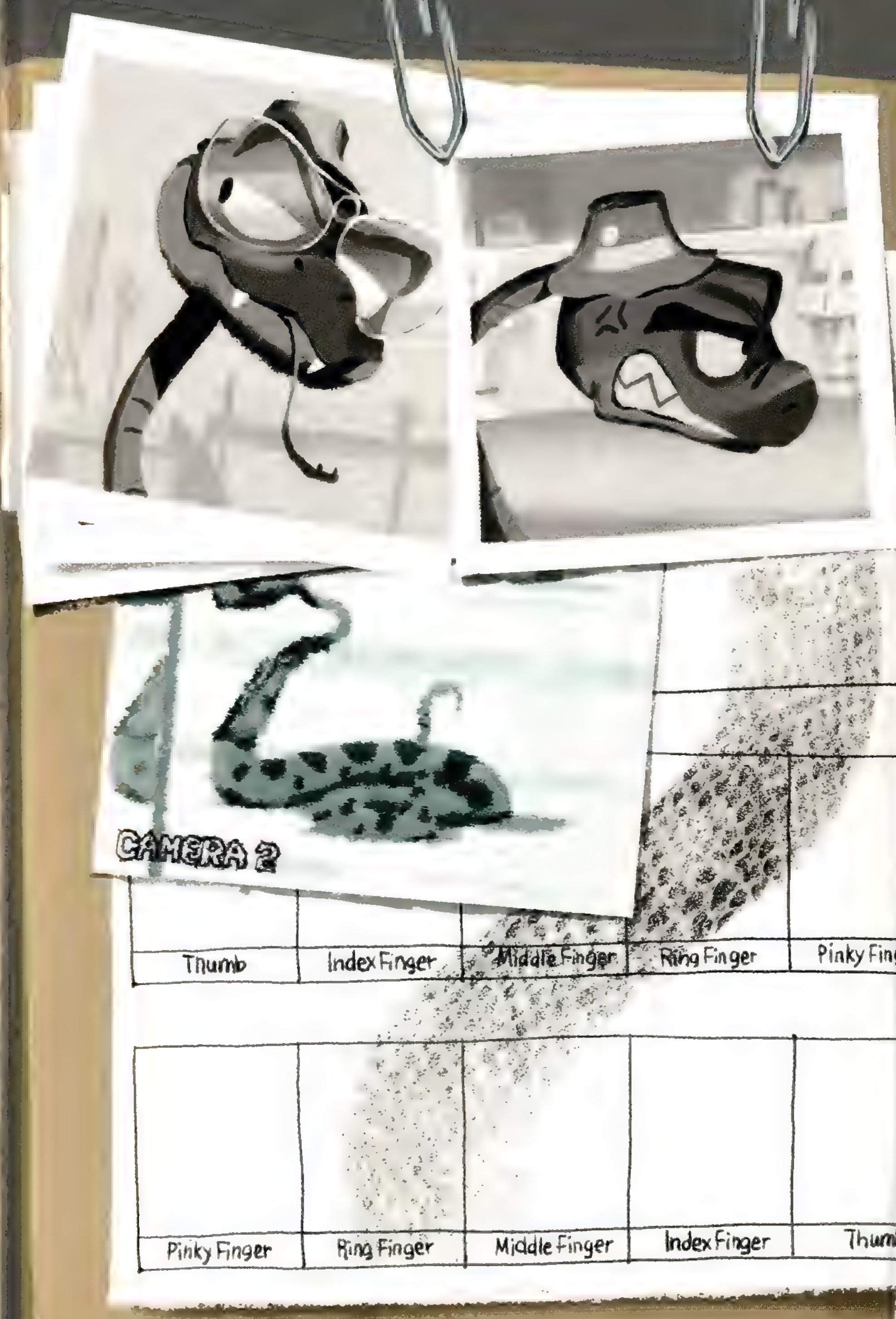
—DAMON ROSS, PRODUCER

MARC MARON

With Snake's character, we can find the visual comedy of him just in his motion. There's a lot of versatility to what a snake can do. His body can be arms, it can be legs, anything—which could be interesting, even in the way he walks. We've seen a snake slither many times, so we started by asking ourselves, "What would a snake look like if he was pretending to be human?" If you could talk to a snake and say, "Snake, you need to walk across the room, and people need to believe that you're human," what would you get? That's where we started. It's like when you see two people wearing a horse costume, and they're walking, and you start laughing because of how ridiculous it is. That's the physical comedy we can get out of Snake. Then we realized that if the Bad Guys are trying to hide from the humans and remain unrecognizable by pretending they're humans, then Snake needs to walk like a human. So we came up with this really silly walk, where instead of slithering, he kind of pushes his body out to pretend to have two legs, and he just "walks." It's this weird snake with "legs" at the bottom—it looks ridiculous, he looks uncomfortable, and it's just hilarious. That's where we take the opportunity that this film gave us to push the physical and visual comedy.

—JP SANS, HEAD OF CHARACTER ANIMATION

1: Guillaume Fesquet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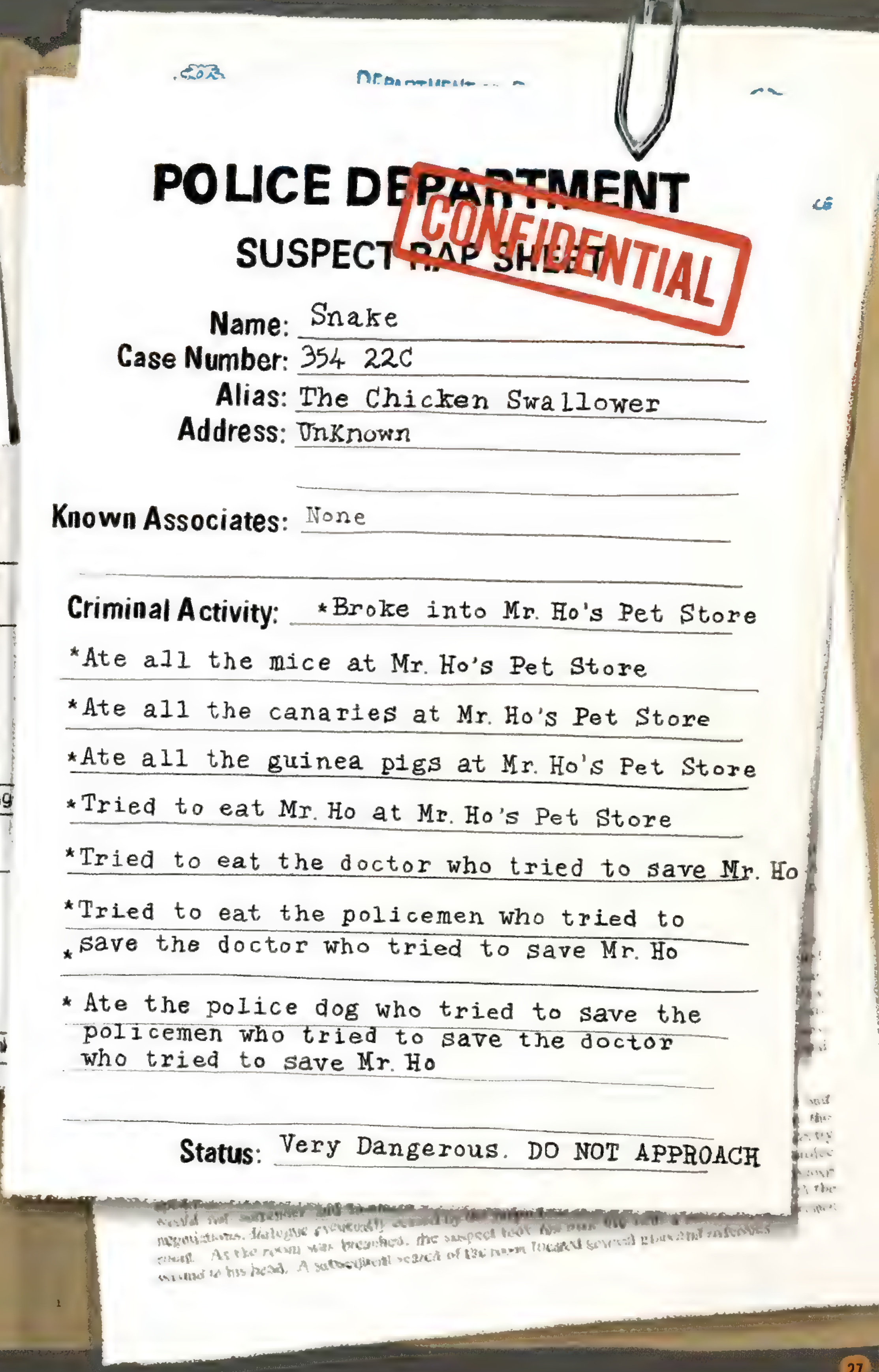


POLICE DEPARTMENT

SUSPECT RAP SHEET

CONFIDENTIAL

Name: Snake
Case Number: 354 22C
Alias: The Chicken Swallower
Address: UnKnown

Known Associates: None

Criminal Activity:
*Broke into Mr. Ho's Pet Store
*Ate all the mice at Mr. Ho's Pet Store
*Ate all the canaries at Mr. Ho's Pet Store
*Ate all the guinea pigs at Mr. Ho's Pet Store
*Tried to eat Mr. Ho at Mr. Ho's Pet Store
*Tried to eat the doctor who tried to save Mr. Ho
*Tried to eat the policemen who tried to
*save the doctor who tried to save Mr. Ho
* Ate the police dog who tried to save the policemen who tried to save the doctor who tried to save Mr. Ho

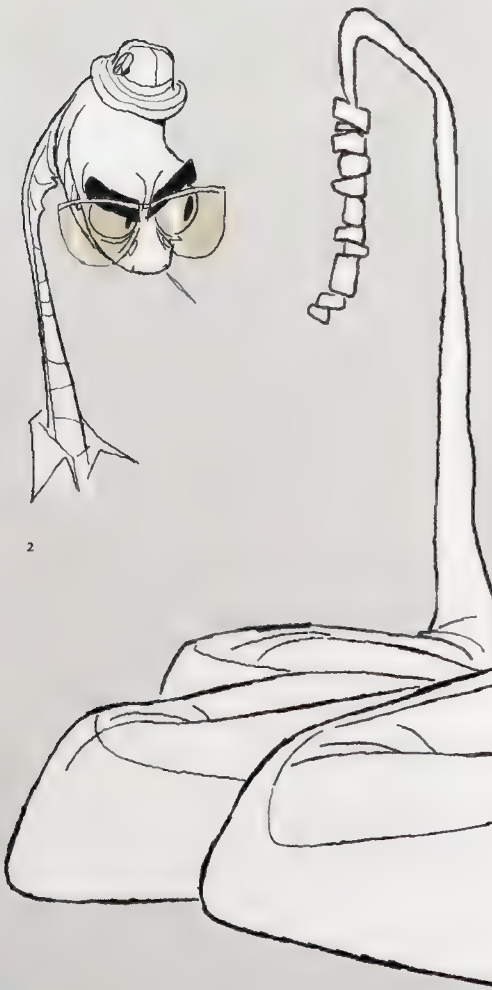
Status: Very Dangerous. DO NOT APPROACH

"I'M BAD. YOU'RE BAD. LET'S BE BAD TOGETHER."

1

Snake has an amazingly versatile rig, which probably took, all in all, about six months to build. There were a great many jagged, complex graphic shapes—sometimes they had to be soft, sometimes they had to be hard—and it involved a lot of collaboration with animation to get right.

—MARTIN COSTELLO, CHARACTER RIGGING SUPERVISOR



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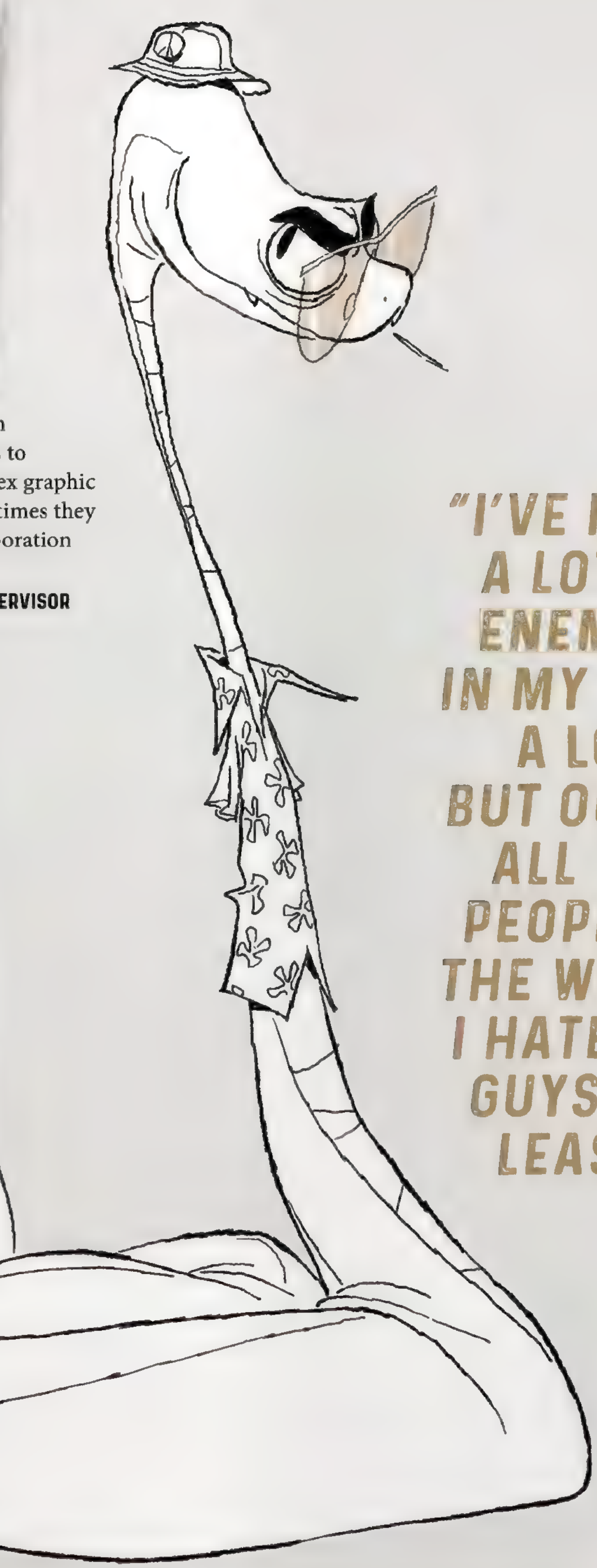

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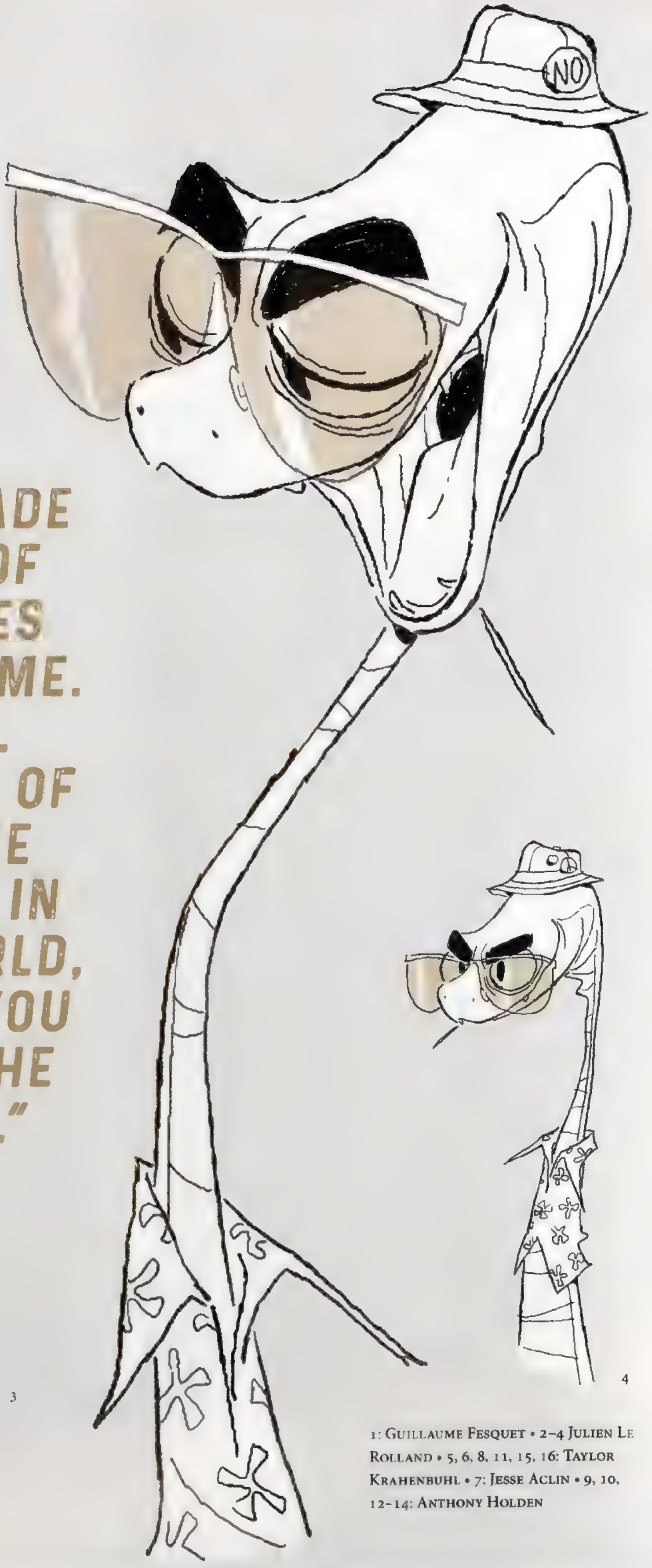
> **"I'VE MADE A LOT OF ENEMIES IN MY TIME. A LOT. BUT OUT OF ALL THE PEOPLE IN THE WORLD, I HATE YOU GUYS THE LEAST."**



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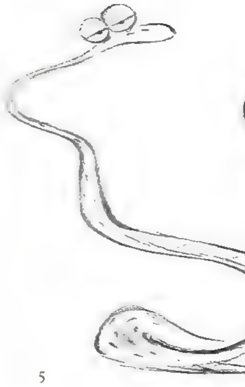
1: Guillaume Fesquet • 2–4 Julien Le Rolland • 5, 6, 8, 11, 15, 16: Taylor Krahenbuhl • 7: Jesse Aclin • 9, 10, 12–14: Anthony Holden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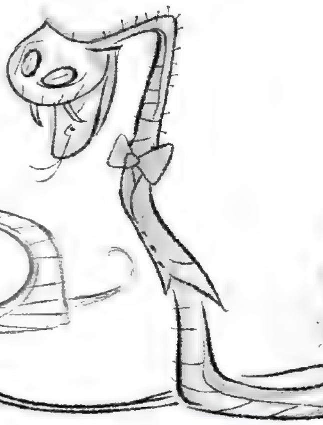
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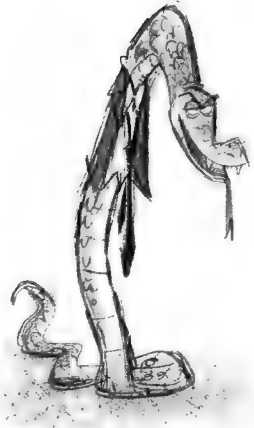
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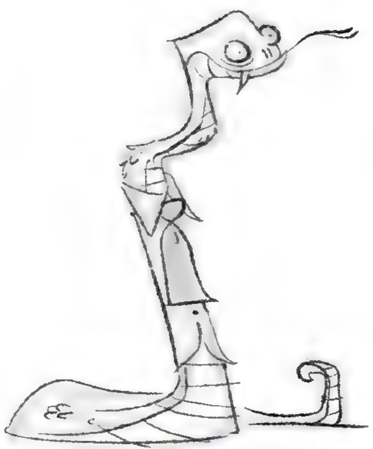
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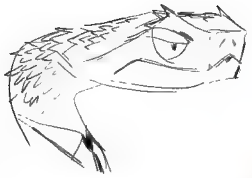
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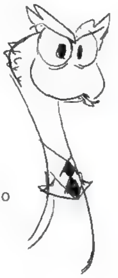
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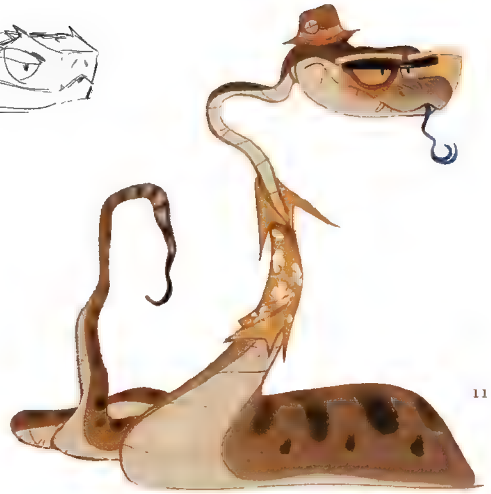
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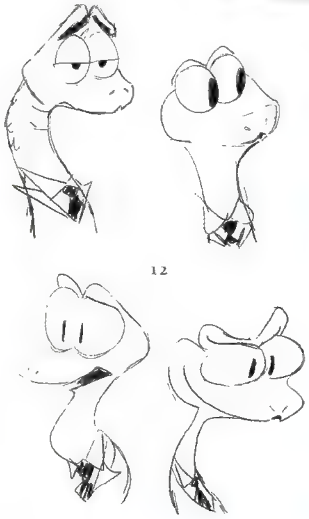
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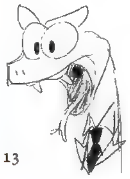
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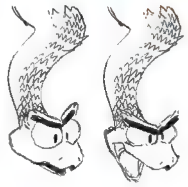
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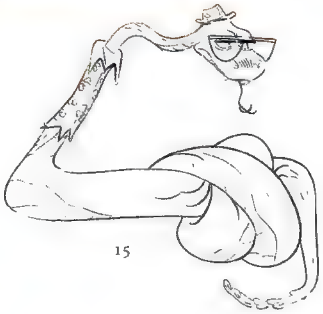
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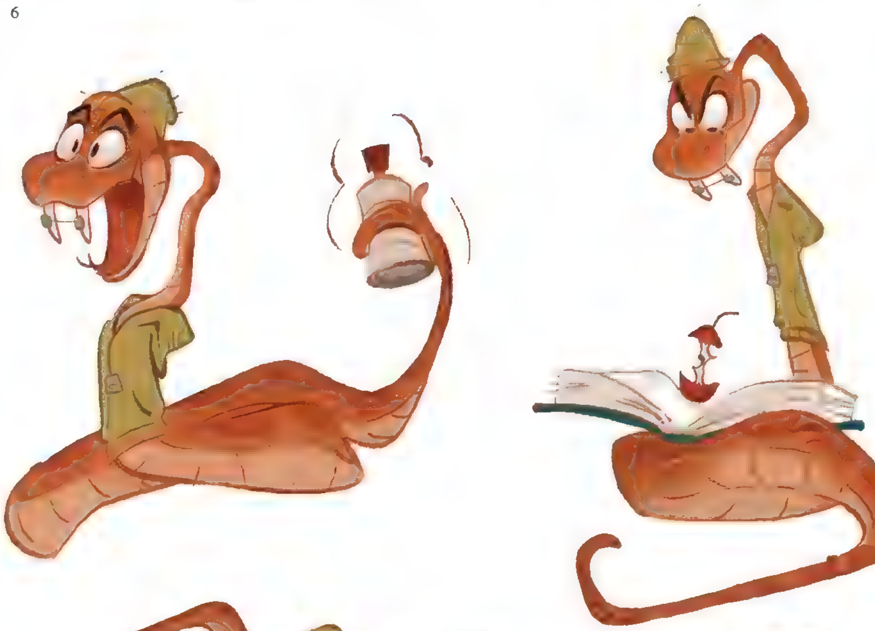

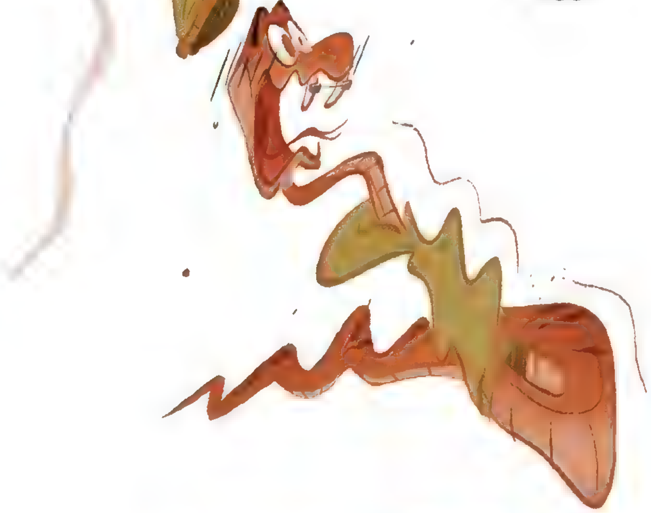

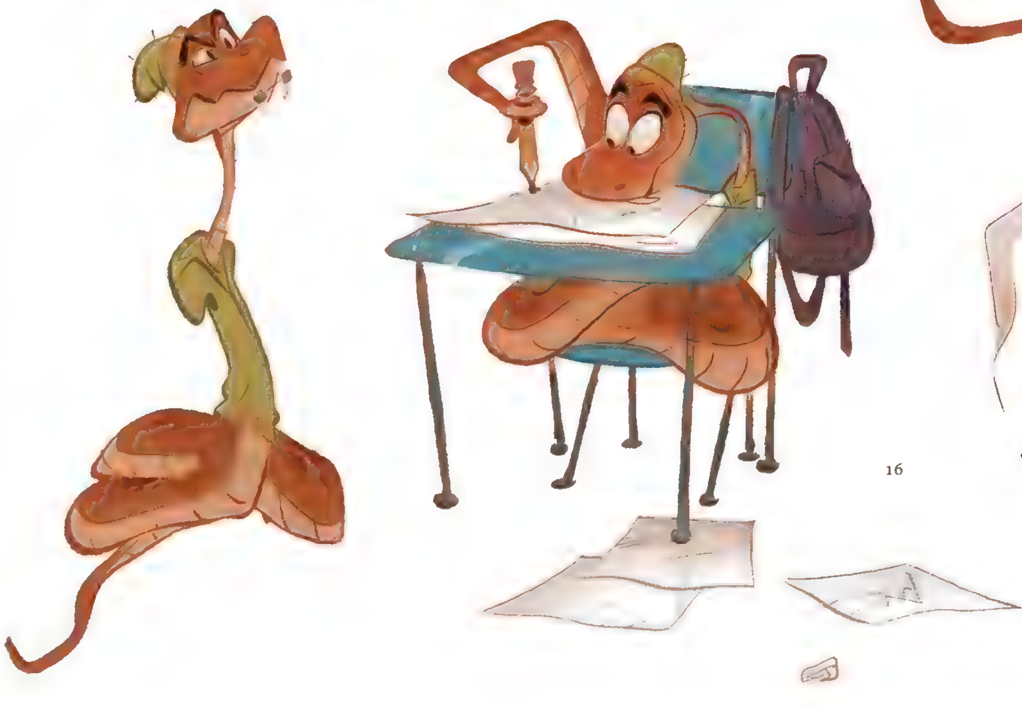

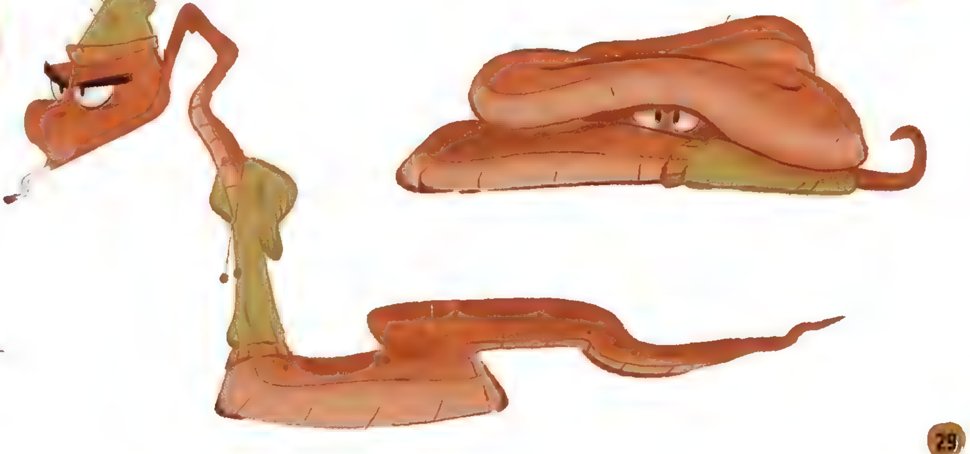
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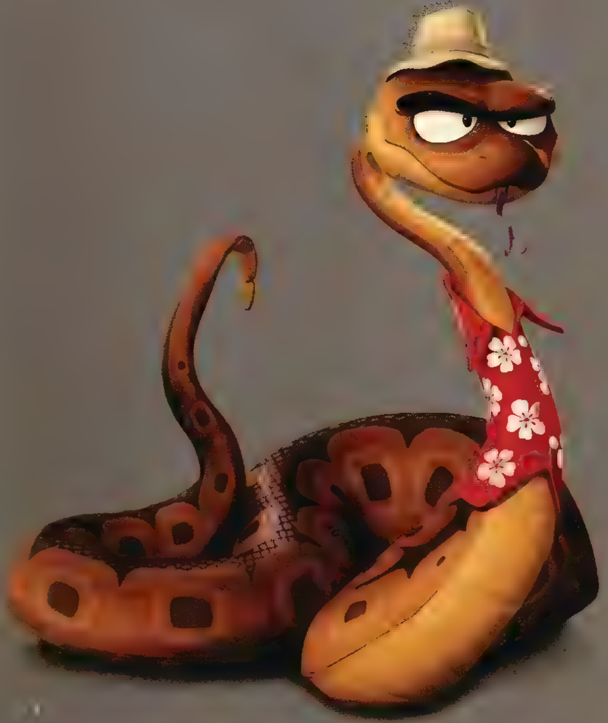


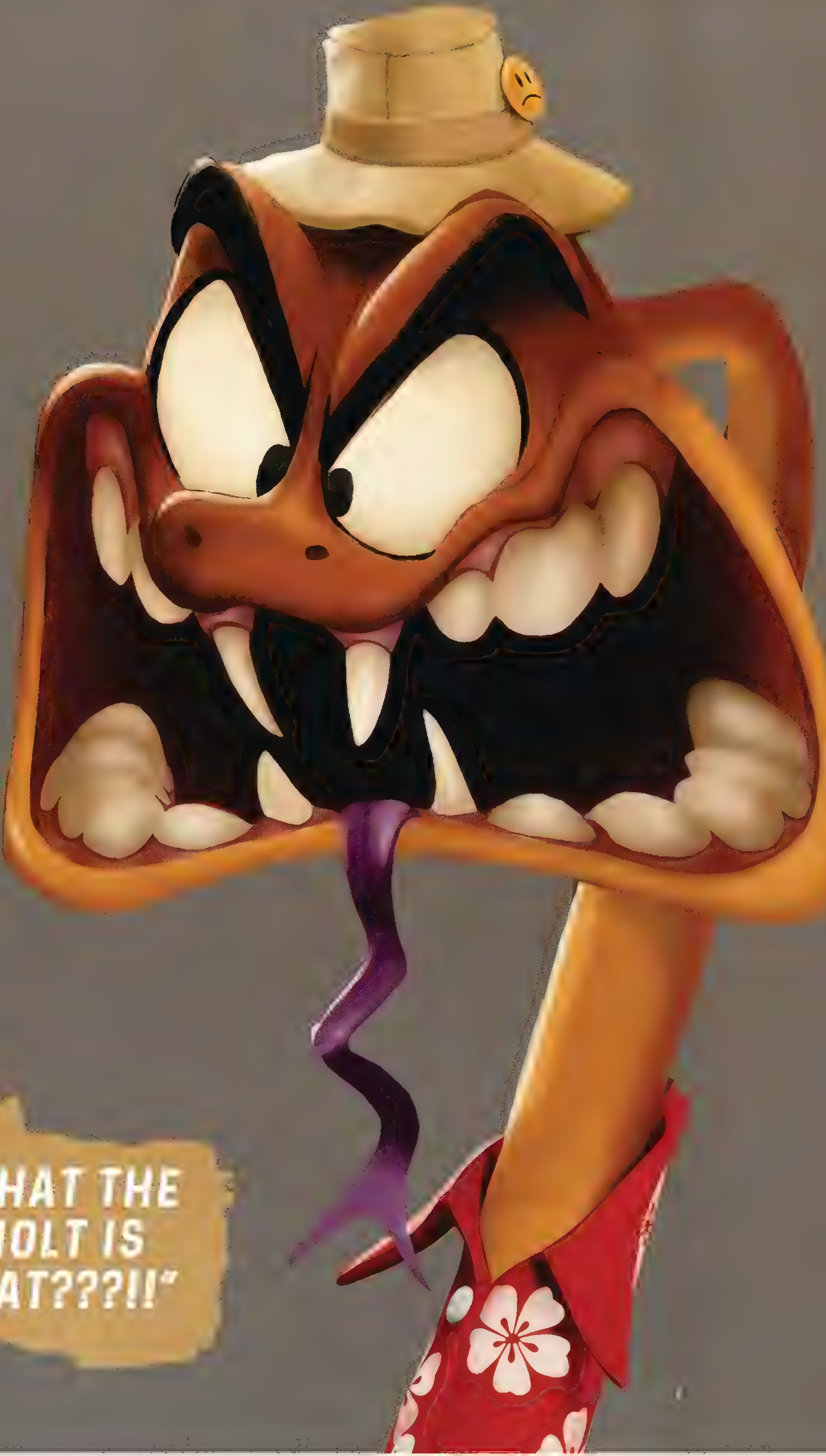
I've been really impressed with some of the excellent Snake shots, because he's a very technically challenging character to animate. A lot of people might shy away from trying things because it might be too difficult, but people on the film have been doing some amazing and innovative stuff that would scare me—I would wonder, "Wait, how would I even get the character to do that?" Not to mention come up with that cool acting choice.

—WILLY HARBER, SUPERVISING ANIMATOR

Snake is definitely a challenging character because a lot of gestures you'd ordinarily use to animate go out the door! "I can't use my limbs; I can't use half the gestures I'm used to doing!" But what I found fun is that it forces you to think of other ways to express the necessary movement for him.

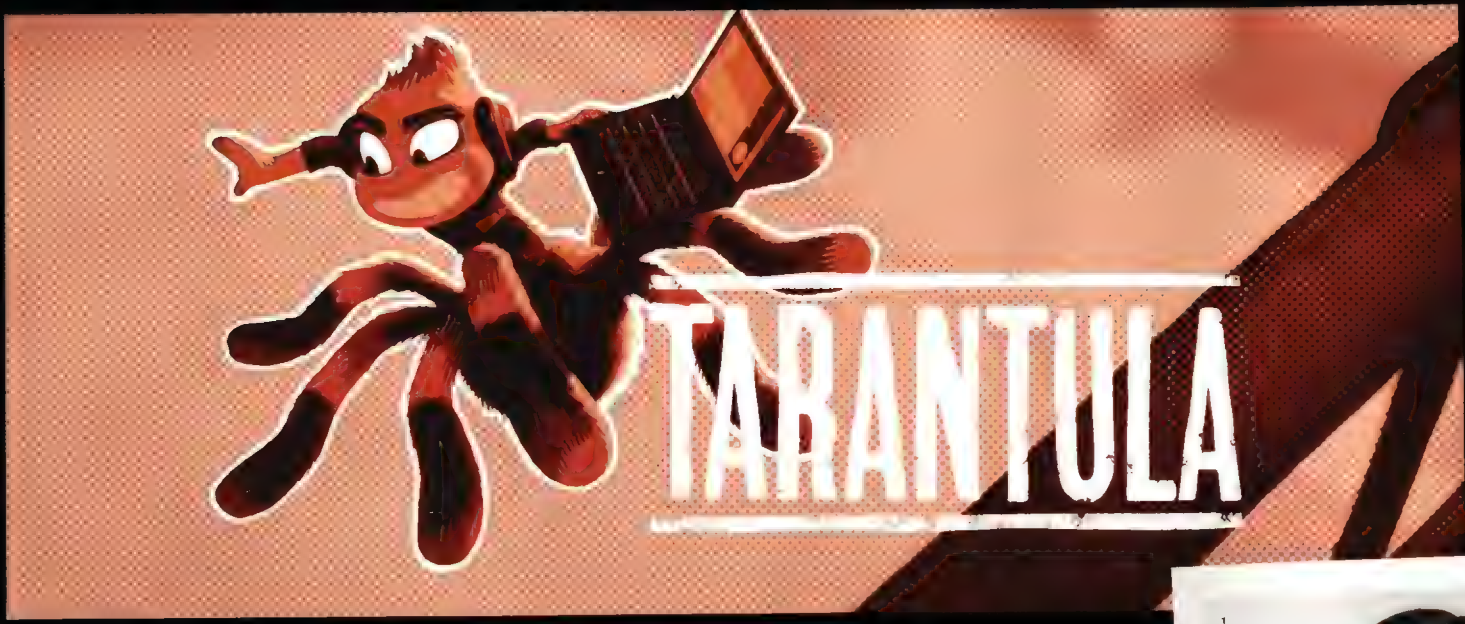
—RANI NAAMANI, SUPERVISING ANIMATOR

1: Jorge A. Capote • 2: (model) Hyun Huh; (paintover) Jorge A. Capote • 3–5: (model) Hyun Huh; (vis. dev) Tom MacDougall • 6: Tom MacDougall & Jorge A. Capote



"WHAT THE MOLT IS THAT???!!"

"WHEN I WOKE UP THIS MORNING, THIS IS NOT WHERE I SAW THE DAY GOING."



With Tarantula, we knew early on that she is the teenager of the family. She is the one who kind of knows everything—she doesn't need to be told anything. She'll be there. She'll follow Wolf like a dad or Snake like a mom. She's the teenager of the family who doesn't want to be the babysitter if Mom and Dad leave. She's the type of teenager that if you leave her in charge, her immediate reaction would be, "Ugh!" She would just put on her headphones and do her thing. She doesn't want to deal with them. She takes pride in her hacking and her computer skills, so her weakness would be losing her mind if she were forced to help someone who didn't have a clue on how to use a computer. She would probably snap and push them aside and scream, "Let me just do it!"

—JP SANS, HEAD OF CHARACTER ANIMATION

Tarantula has a lot of hair. We looked at the hair of a traditional tarantula versus what we have, and her face is nothing *but* fur. But with the filters and things we're putting on it, it's very painterly.

—NICHOLAS AUGELLO, CHARACTER EFFECTS SUPERVISOR

1

AWKWAFINA

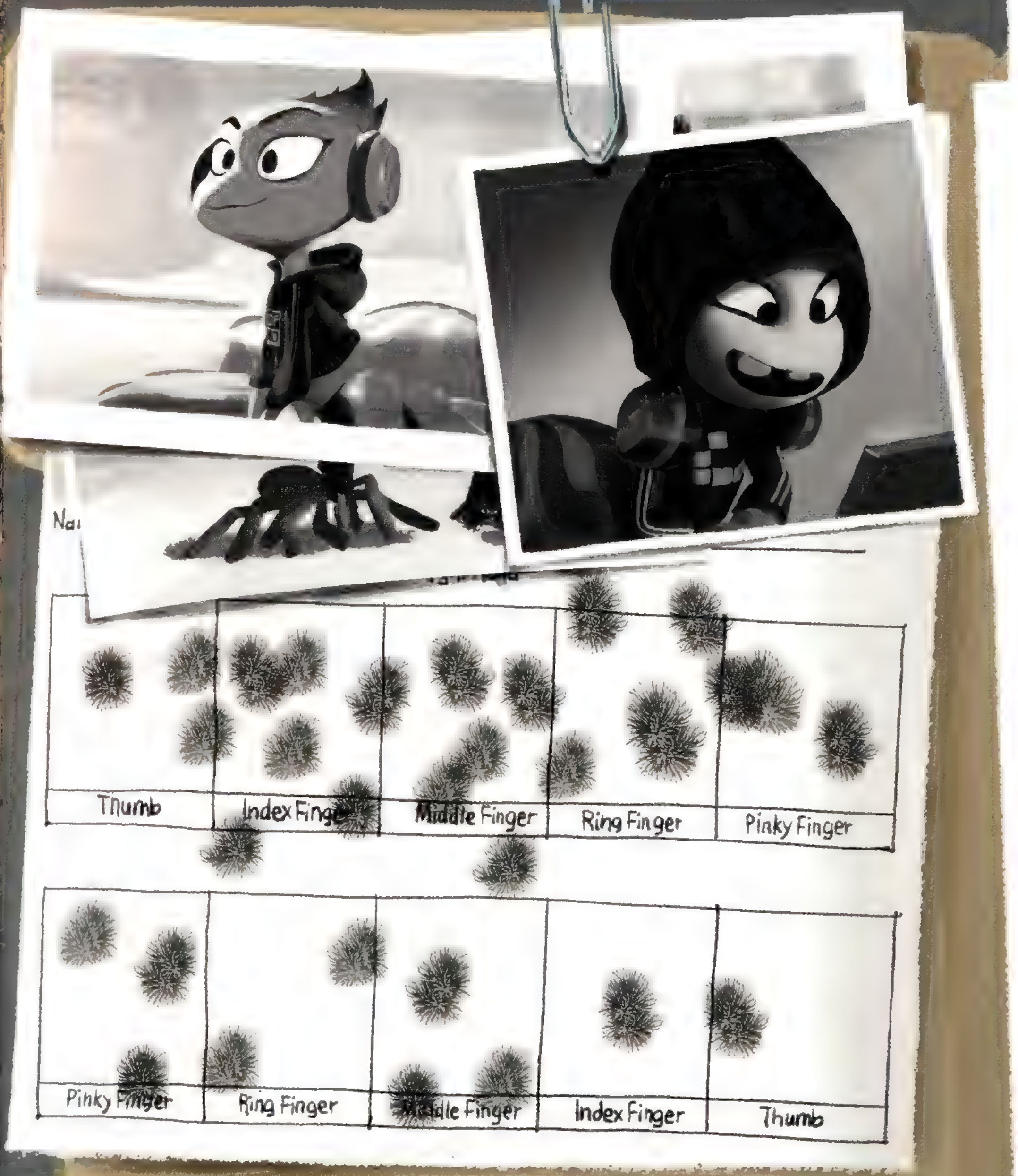
There's a great scene in the film where Diane is on her motorcycle, and she has Tarantula come with her because she needs Tarantula to help. Especially as a female engineer, I just love seeing the two really kick-ass women working together.

—KATHRYN SKORPIL, SUPERVISING TECHNICAL DIRECTOR

One of the big concerns in the beginning was how do we make Tarantula friendly and not creepy? It has to do a lot with the design: the big eyes make her look cute, and she's round, brightly colored, and fluffy, too. She's not a dangerous and scary spider. In animating, we decided to make her super light because she is so tiny and make her fast so she can type quickly, which are attributes that stop her from becoming too fearsome.

—JORGE A. CAPOTE, ANIMATOR

1: Photograph by Casi Moss • 2: Guillaume Fesquet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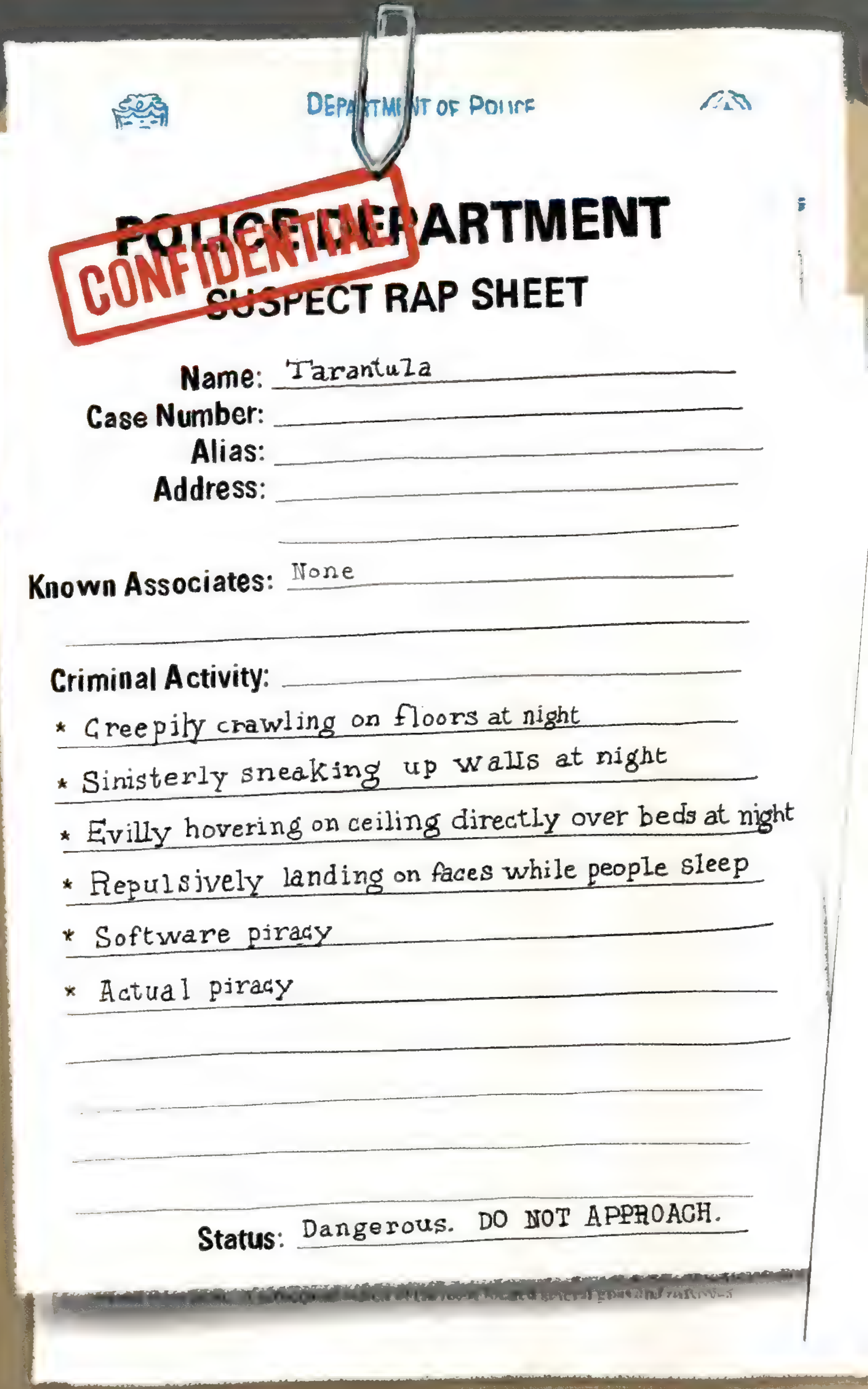


DEPARTMENT OF POLICE

CONFIDENTIAL

POLICE DEPARTMENT
SUSPECT RAP SHEET

Name: Tarantula

Case Number:

Alias:

Address:

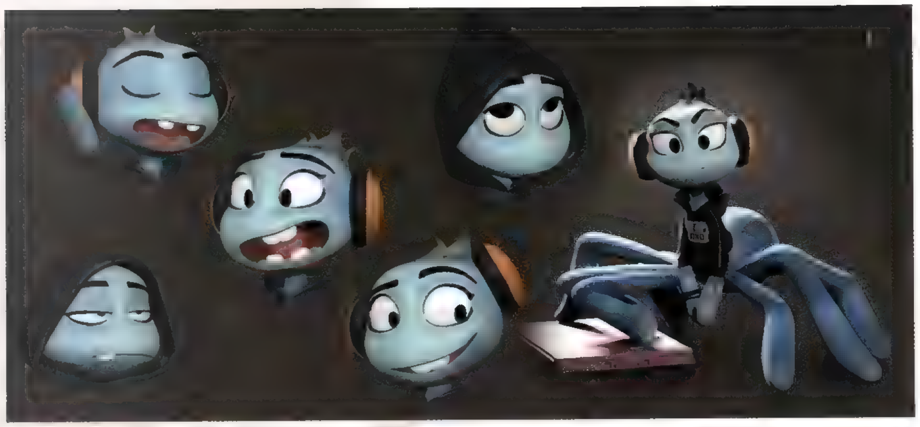
Known Associates: None

Criminal Activity:

- * Creepily crawling on floors at night
- * Sinisterly sneaking up walls at night
- * Evilly hovering on ceiling directly over beds at night
- * Repulsively landing on faces while people sleep
- * Software piracy
- * Actual piracy

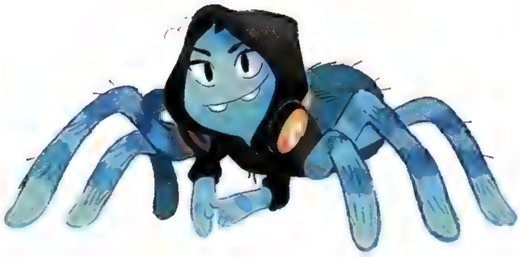
Status: Dangerous. DO NOT APPROACH.

"TIME TO TURN THIS BABY ON BEAST MODE."



The idea that it is never too late to "write your own story" really resonated with me. Even kids have to learn this lesson, as they often get labeled early in school—the "shy one," the "troublemaker," the "good girl." It's never too late to decide who you really want to be, regardless of what anyone else expects.

—KRISTIN LOWE, CHIEF CREATIVE OFFICER



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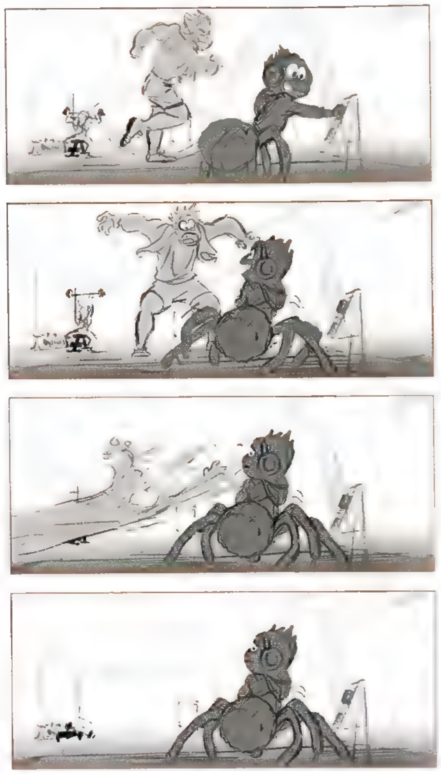
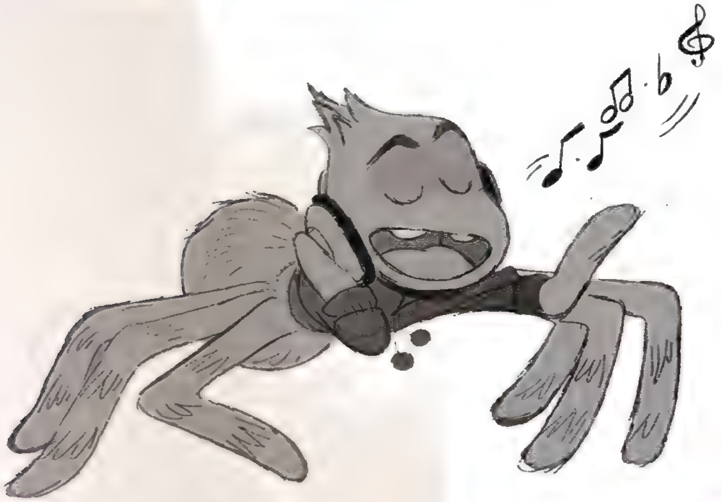


Tarantula is the teenage daughter. She's ahead of everyone. She understands the drama, but she doesn't want to be part of it.

—NELSON YOKOTA, HEAD OF STORY



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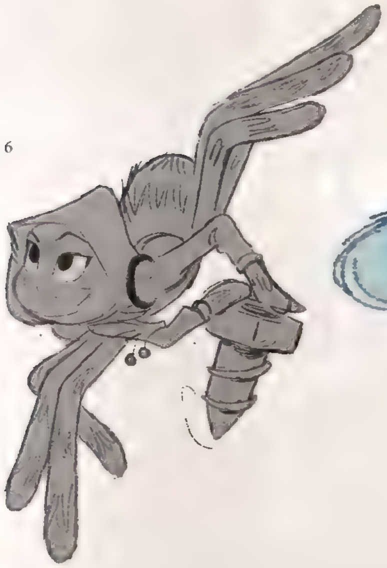

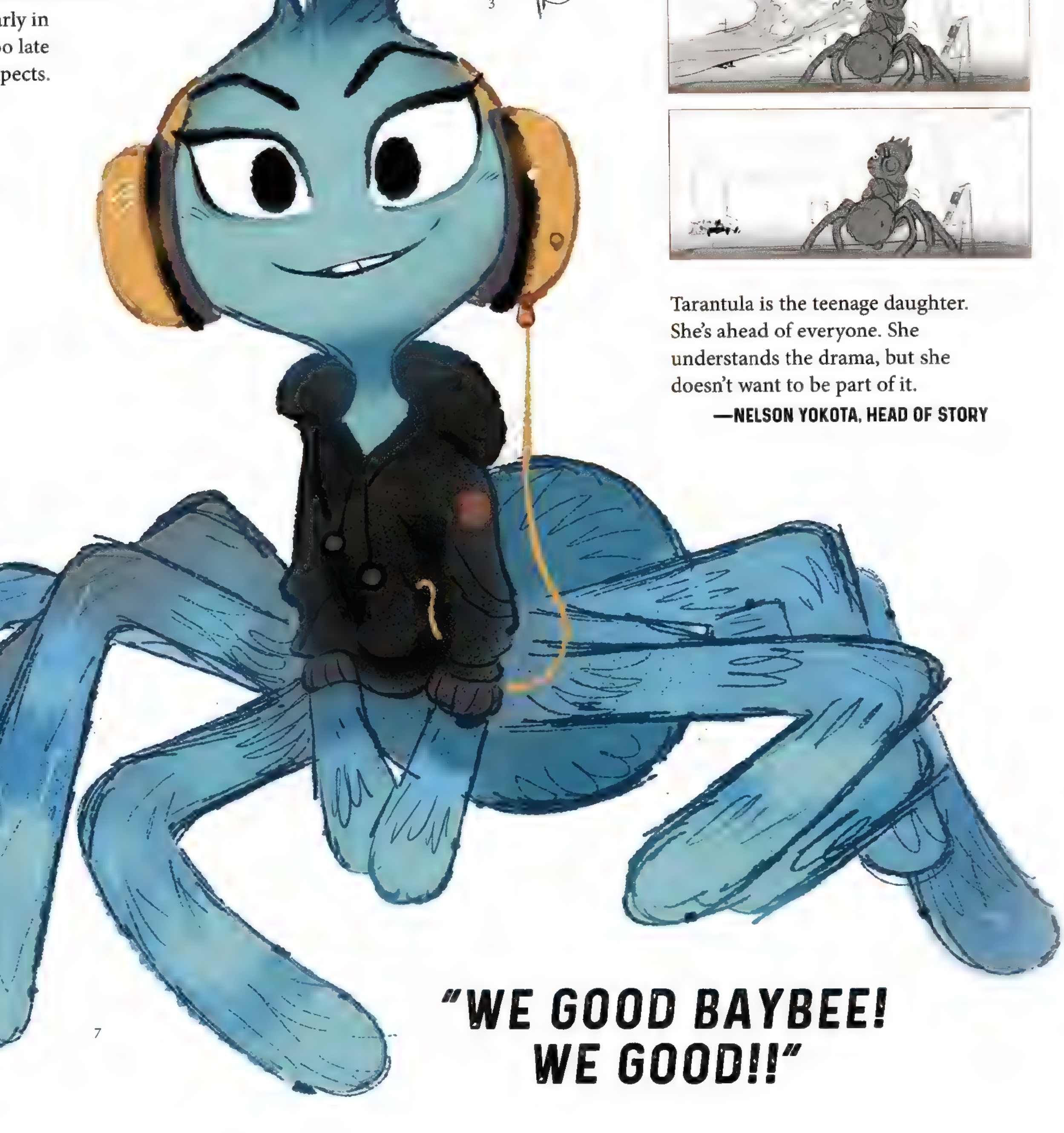

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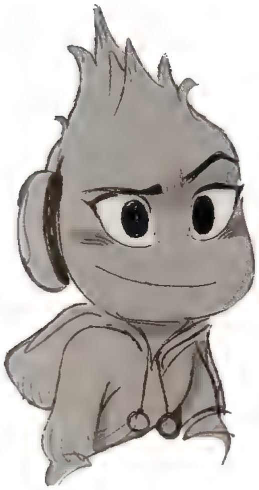
"WE GOOD BAYBEE! WE GOOD!!"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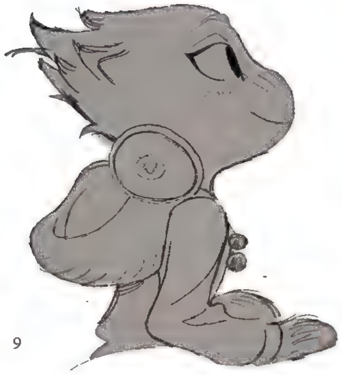
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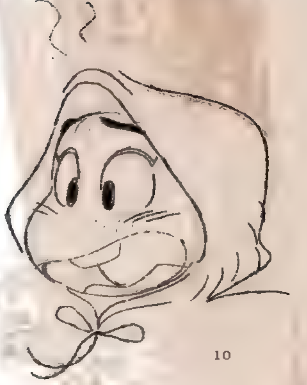
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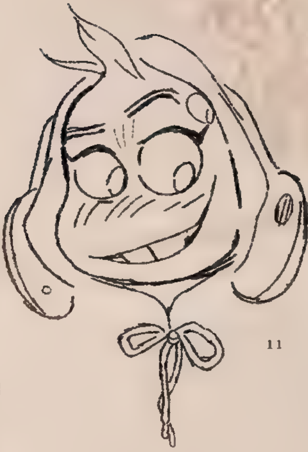
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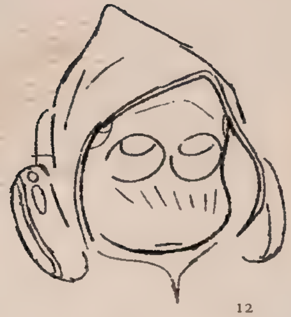
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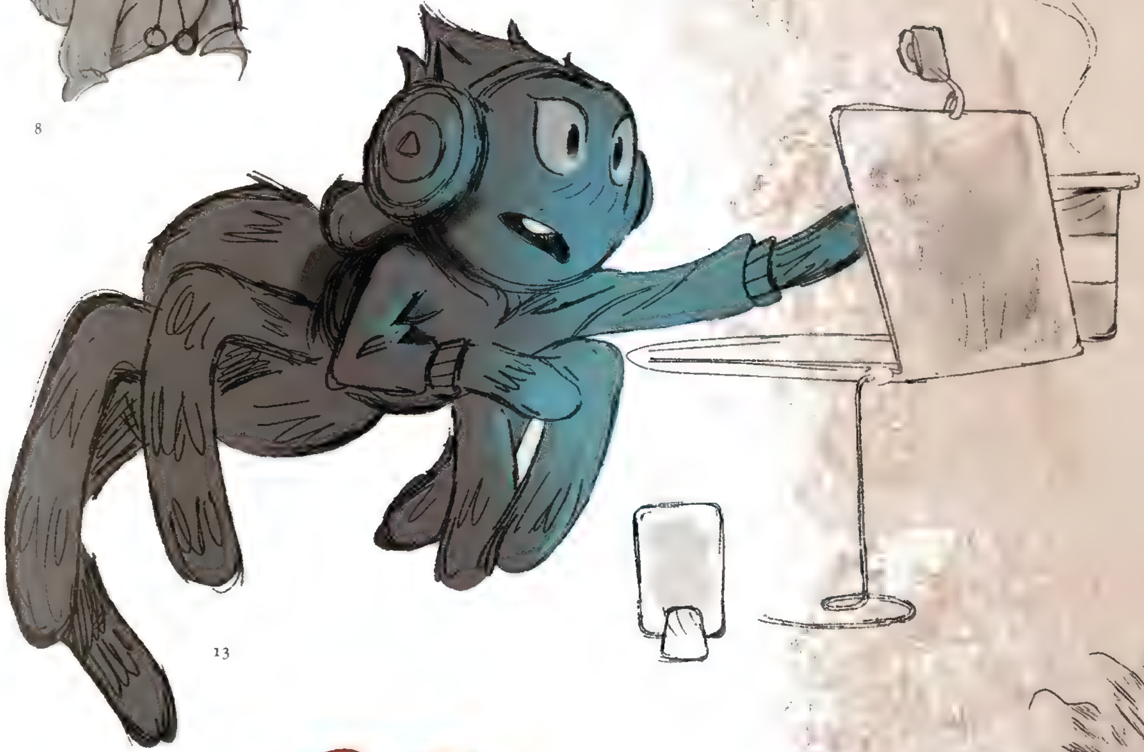
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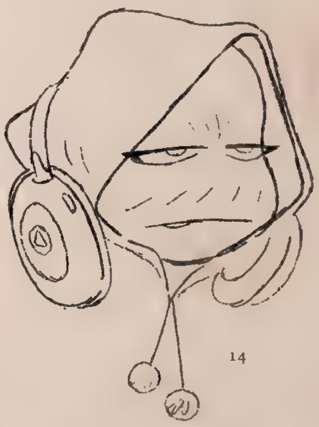
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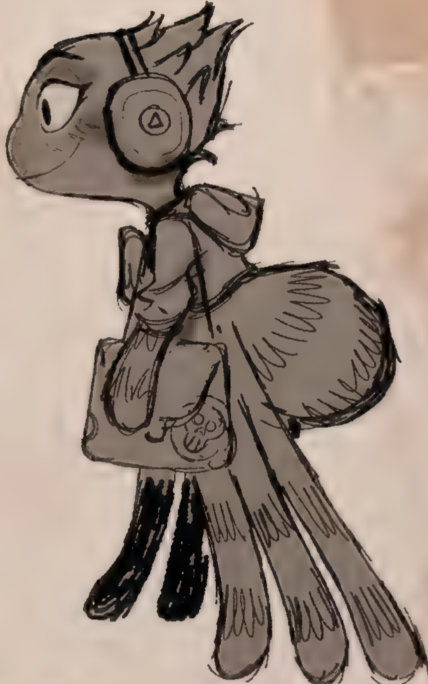
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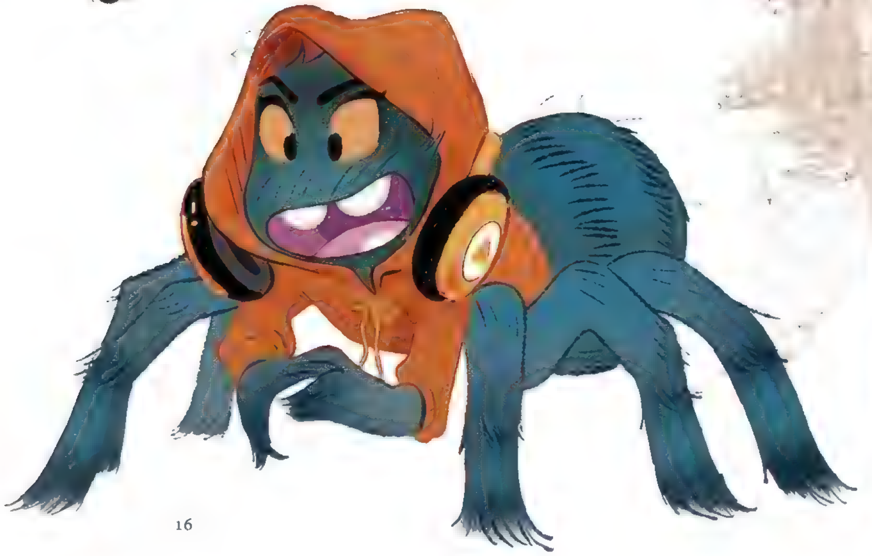
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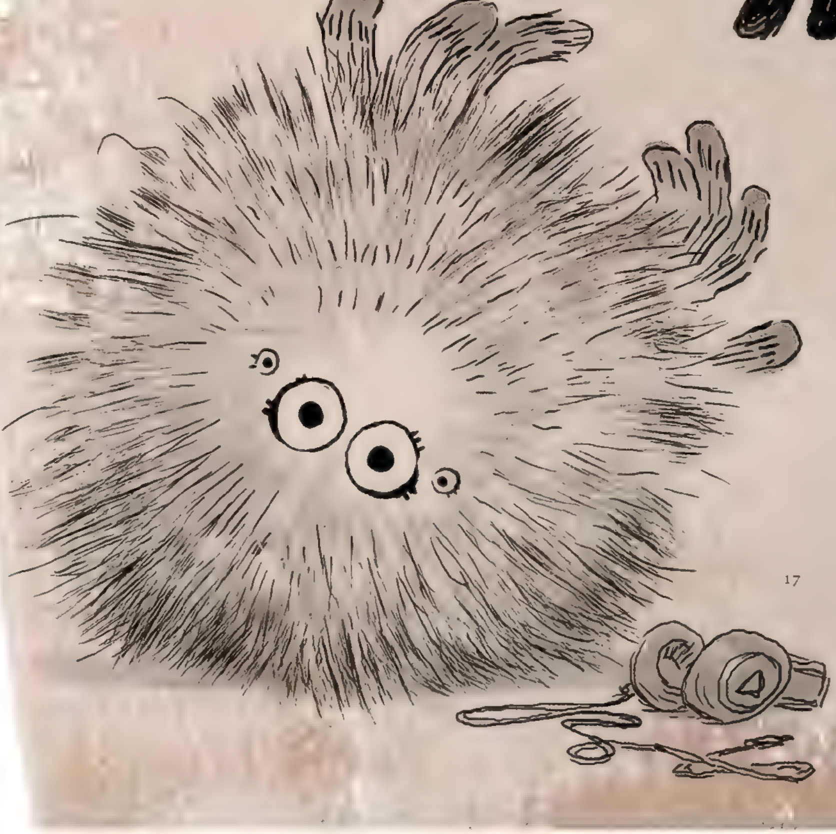
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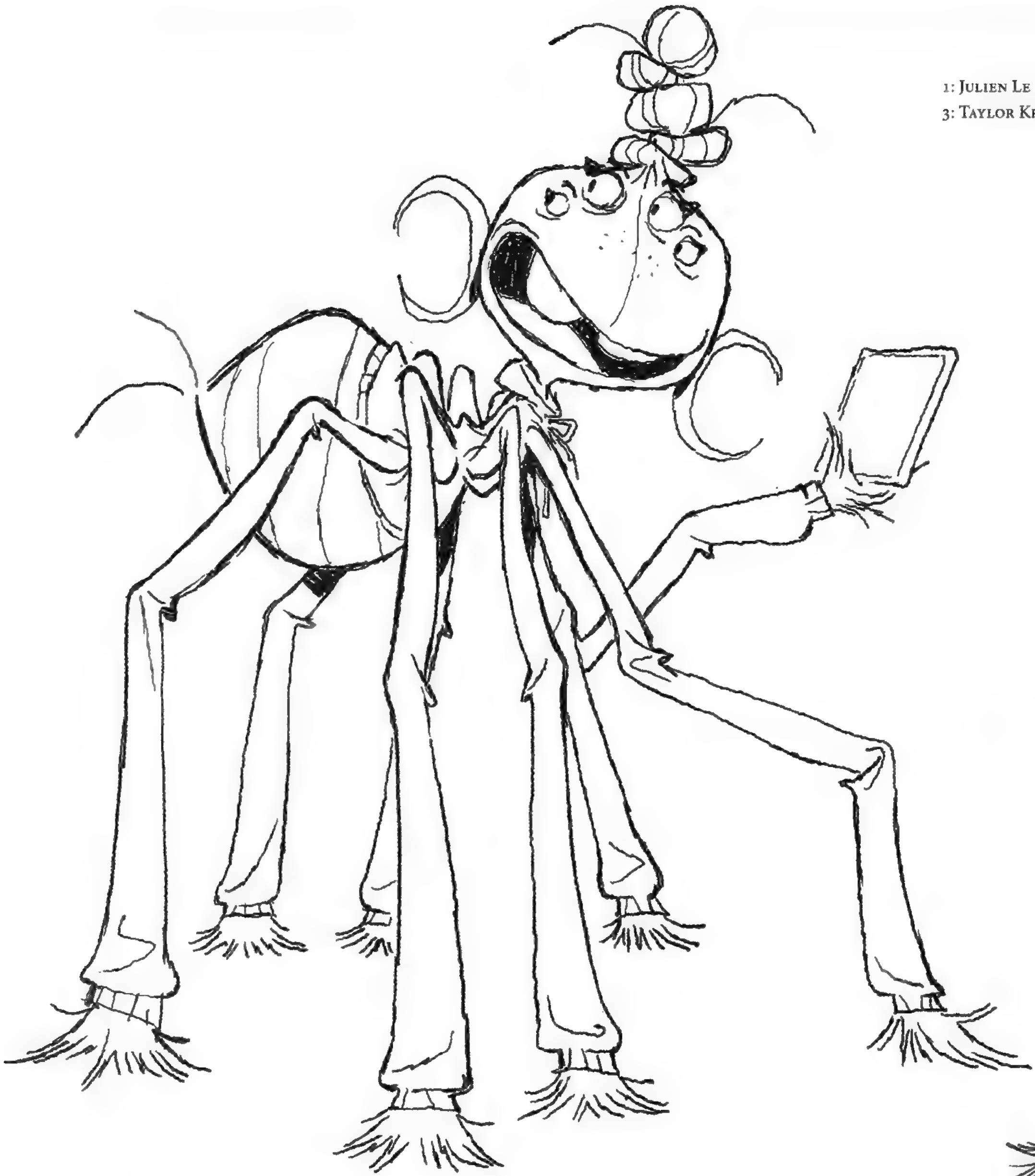
1: Hyun Huh • 2, 5–16: Taylor Krahenbuhl • 3: Julien Le Rolland • 4: Marco Regina • 17: Pierre Perifel

1: Julien Le Rolland • 2: Jesse Aclin •
3: Taylor Krahenbuhl • 4–12: Anthony Holden



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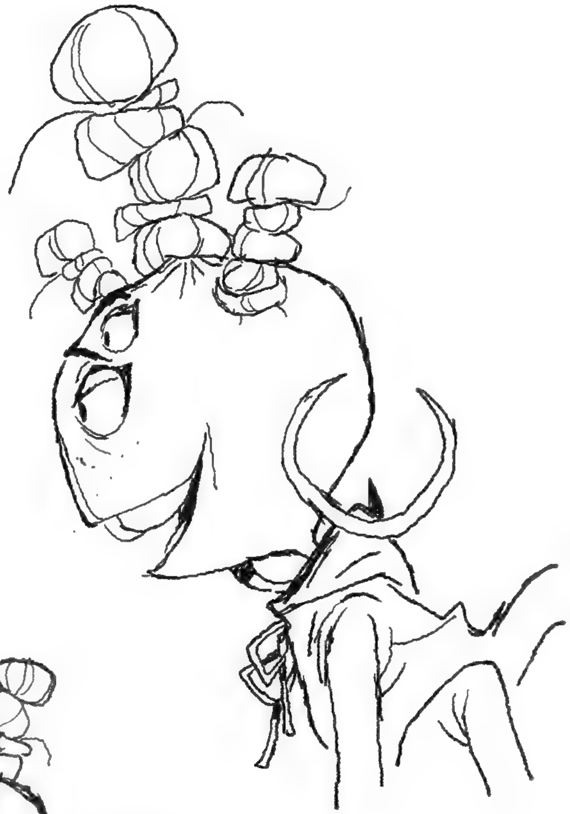

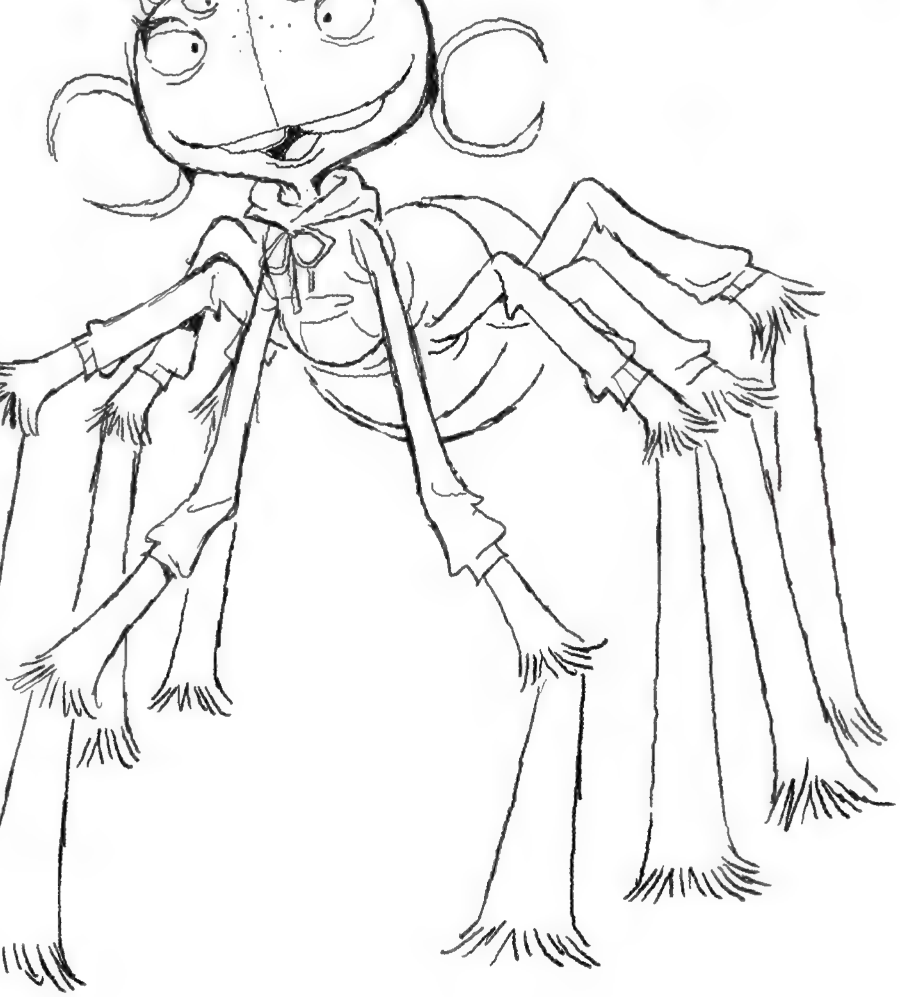

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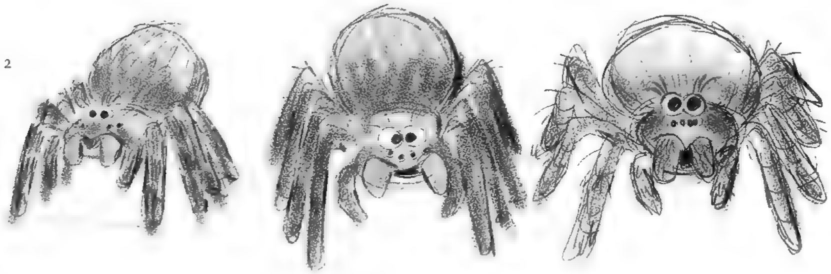
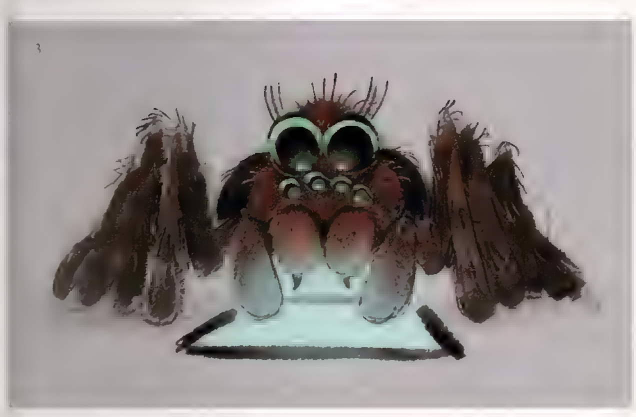


One of the really nice things about working with Pierre is that he's very willing to listen to everybody—we all have valid opinions about the story, the direction, and the character development of the movie. It's been a really fun, collaborative project to work on. Quite frankly, every artist I know that is not on this film at the studio really wants to be.

—DAVID PATRICK VALERA, FINAL LAYOUT SUPERVISOR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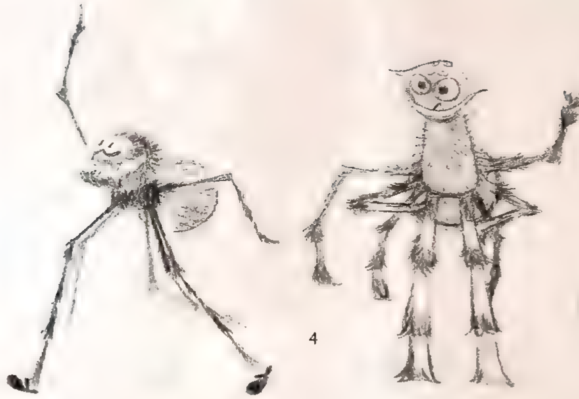
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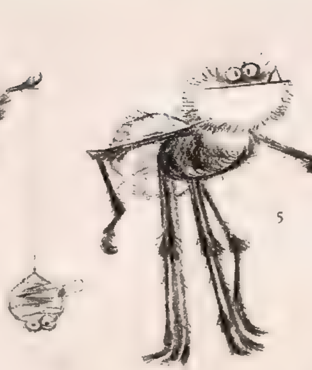
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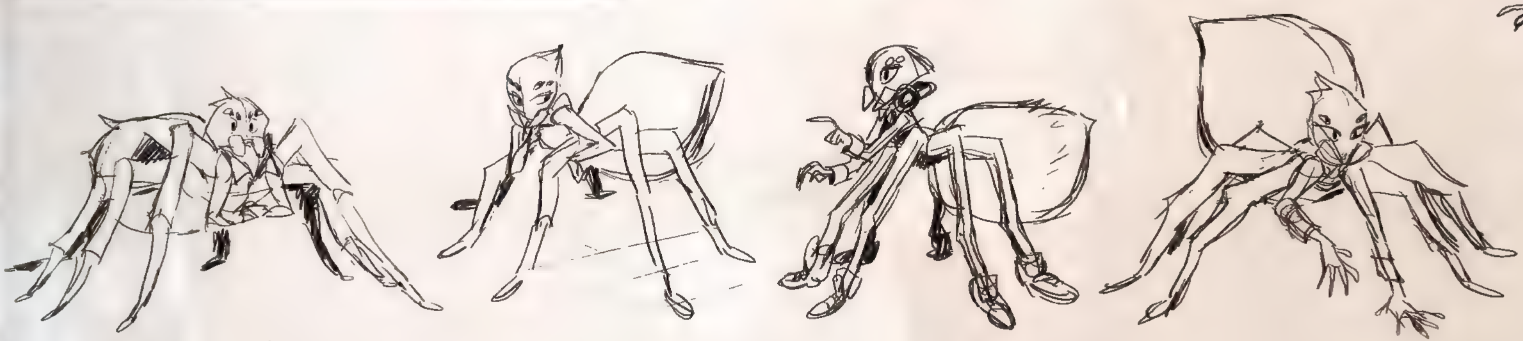
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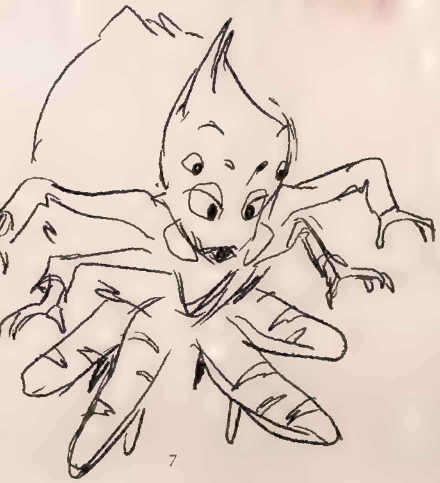
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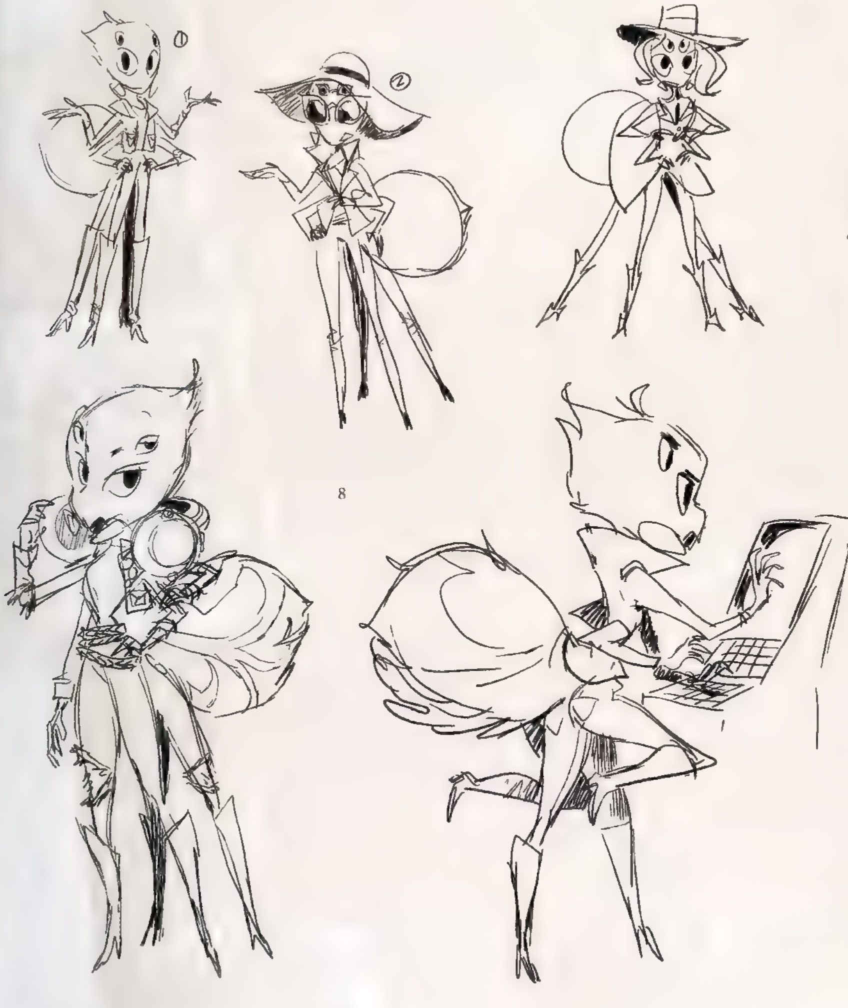

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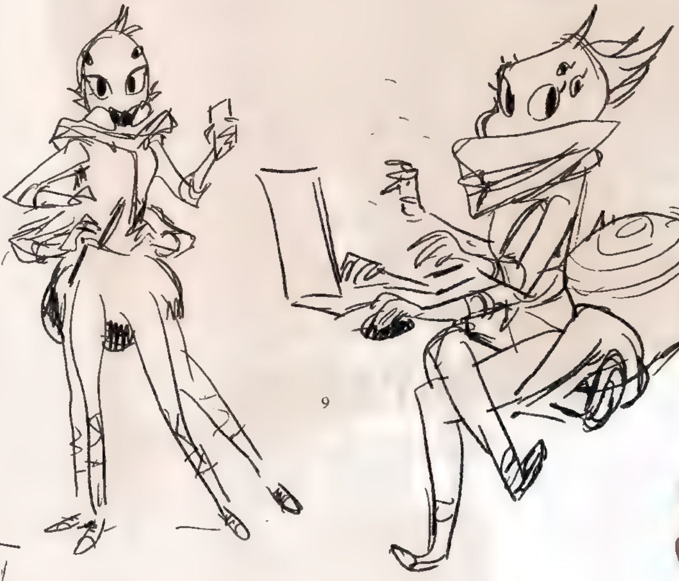
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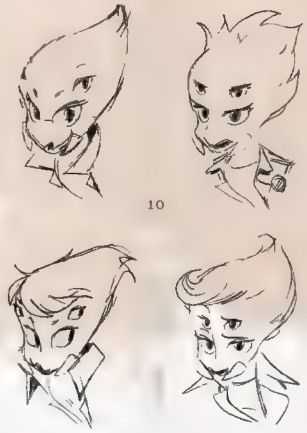
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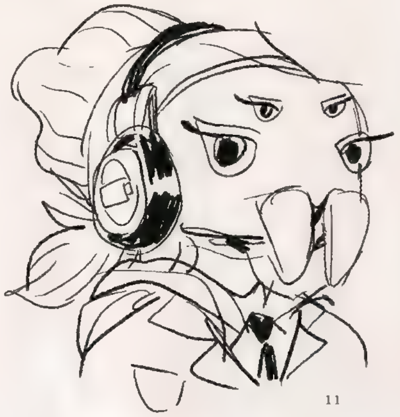
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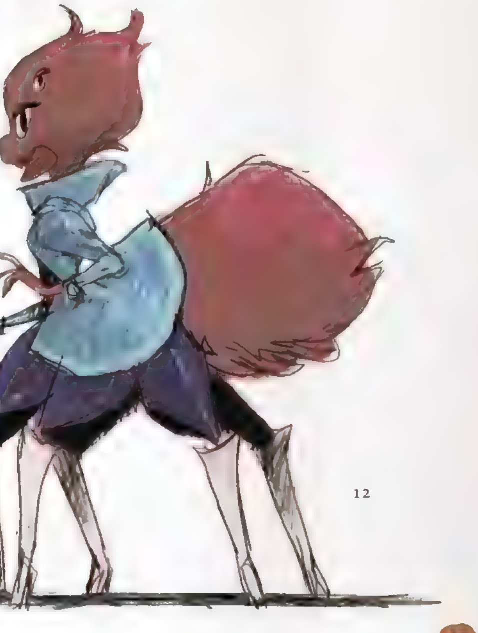
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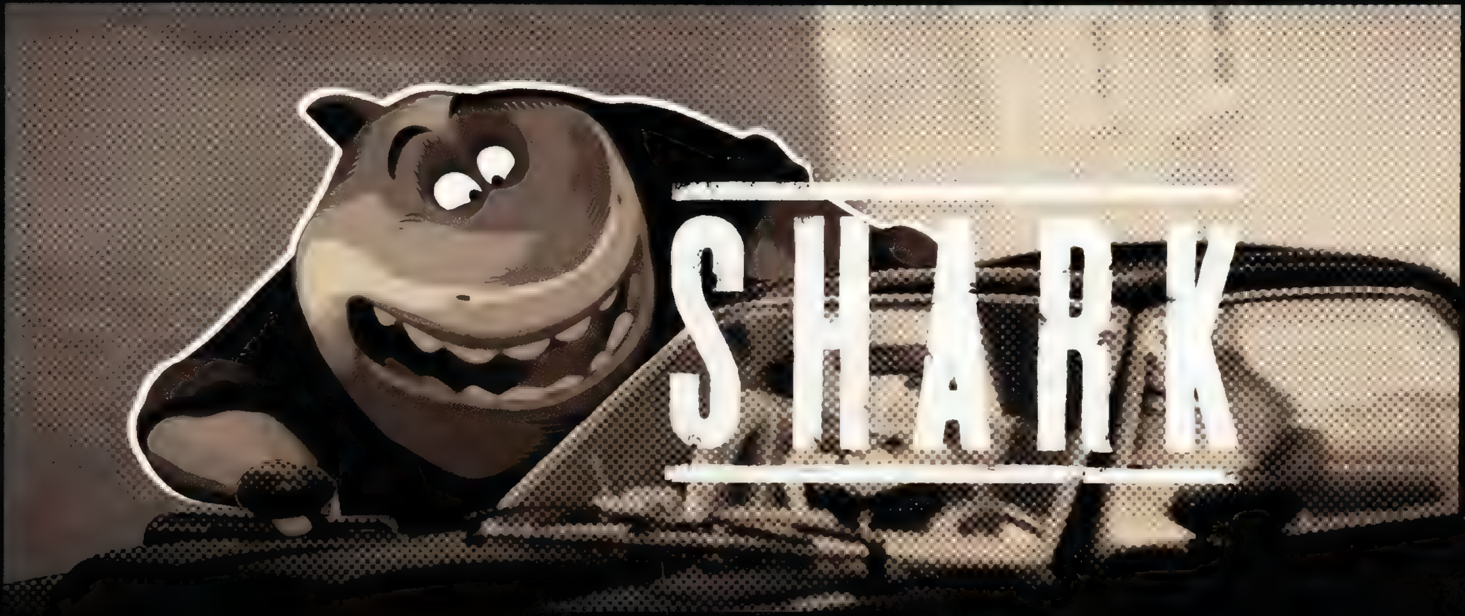
"KEEP IT COOL, BABY. BIRTHDAYS SHOULD BE CHILL."



SHARK

I find Shark appealing because I've been diving since I was eight years old, so marine life and me, we go way back. My arm's covered with marine-life tattoos. I love the dialogue and a lot of the clever things the writers have written. One of the big moments for me is when Shark says his cousin got hit on the head with an anchor, and now he swims in a circle. That line for me is just the best in the whole film!

—NICHOLAS AUGELLO, CHARACTER EFFECTS SUPERVISOR

CRAIG ROBINSON

I just love Shark. Some of it is Craig Robinson's voice and the silly poses that our animators put him in . . . during production we would watch sequences with the sound off, and everybody was chuckling, which is always a good sign. I'm excited that the Bad Guys have such different personalities, and I really hope that people will find one they can connect with.

—MATT BAER, VISUAL EFFECTS SUPERVISOR

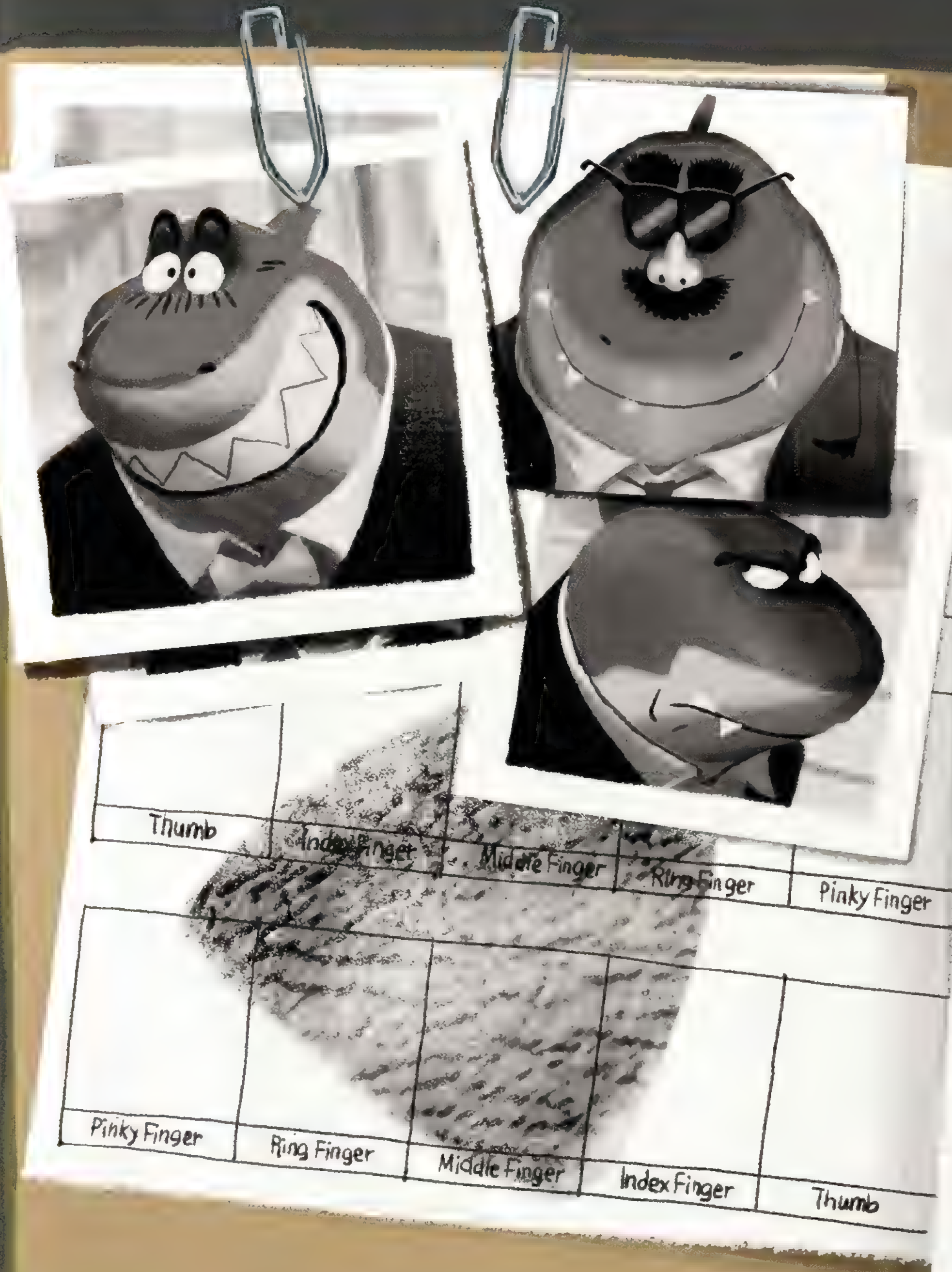
Shark is the middle child, and he just wants everybody to be happy in the family. He can't stand arguments and tries to balance everybody's feelings to keep the mood positive. I think it's because he comes from a very bloody past—being a shark—and has seen so many awful things that this family represents everything he wants: a quiet, safe zone. He loves all of them, and he wants everyone to love one another. That's his goal for the family.

Shark is voiced by Craig Robinson, so we first watched some performances to get ideas about how he moves or thinks or reacts. The way Craig moves, the way he turns his head, even the change in his facial expressions were all very important in helping us animate Shark. Craig is such an experienced actor, he'd already figured out how his character was going to deliver his line. Especially in the beginning, we were playing with so many ideas: "Is he a little goofy, a little clumsy?" In the end, we decided that he is just a big guy trying to move around in a world not designed for his size. Shark is the gentle giant of the group, the people-pleaser of the bunch. He also loves his disguises as the disguises allow him to be around people without scaring them.

—ONUR YELDAN, SUPERVISING ANIMATOR

Some people judge others over their culture or appearance, and the movie has a great message, which is to focus on the goodness that might be hidden, because we're all human and we need each other.

—MIN HONG, LEAD ANIMATOR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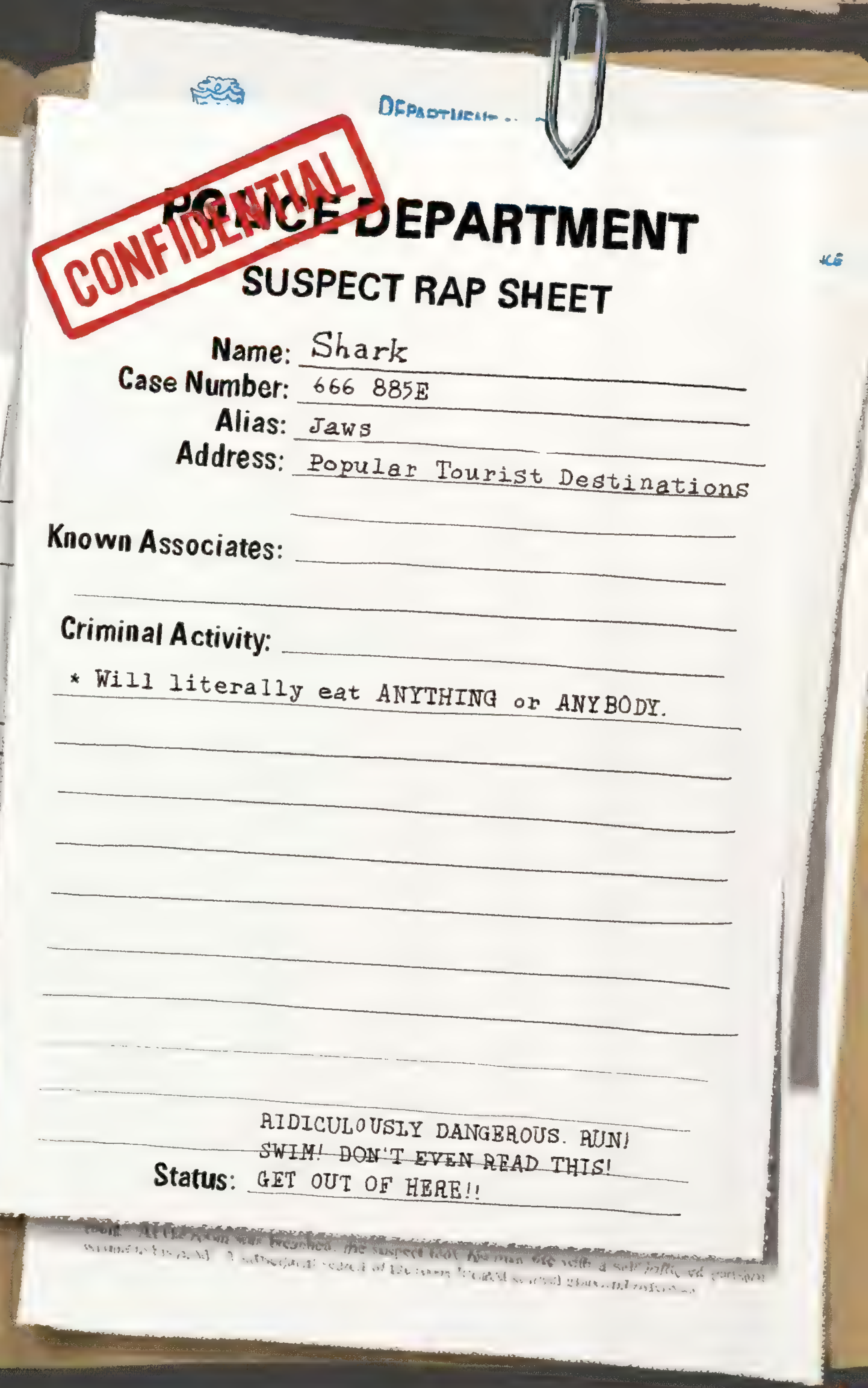

CONFIDENTIAL

POLICE DEPARTMENT

SUSPECT RAP SHEET

Name: Shark
Case Number: 666 885E
Alias: Jaws
Address: Popular Tourist Destinations

Known Associates:

Criminal Activity:

* Will literally eat ANYTHING or ANYBODY.

Status: RIDICULOUSLY DANGEROUS. RUN! SWIM! DON'T EVEN READ THIS! GET OUT OF HERE!!

"MY TUMMY IS RUMBLING LIKE A KRAKEN RIGHT NOW."

1: Guillaume Fesquet

1

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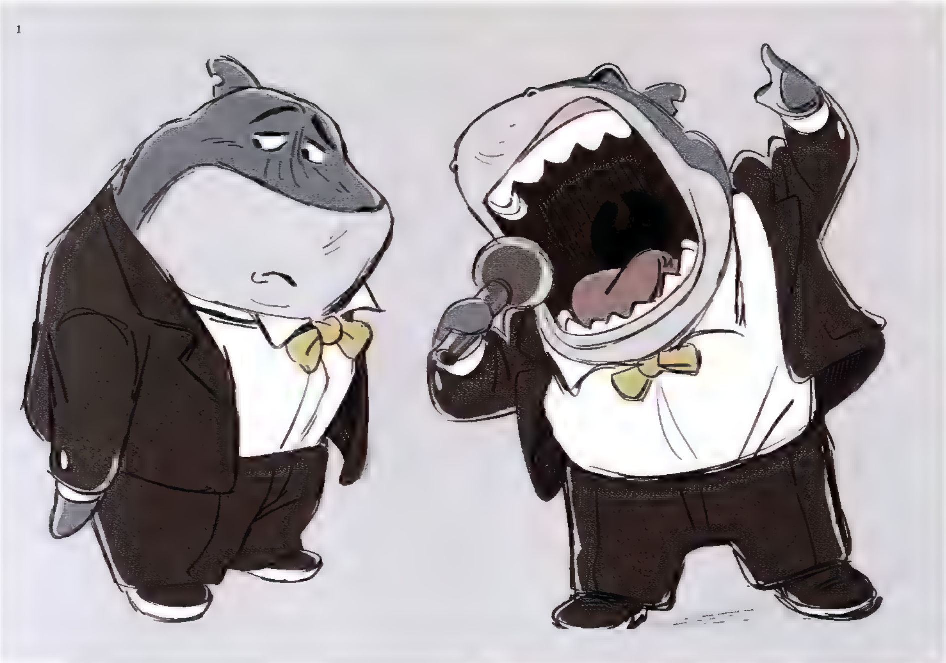

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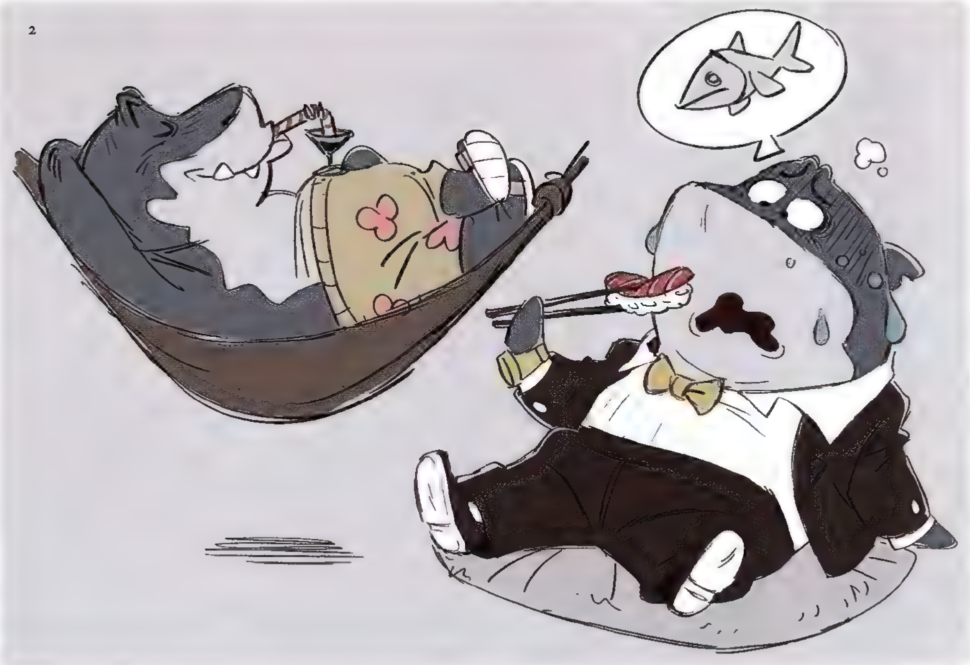

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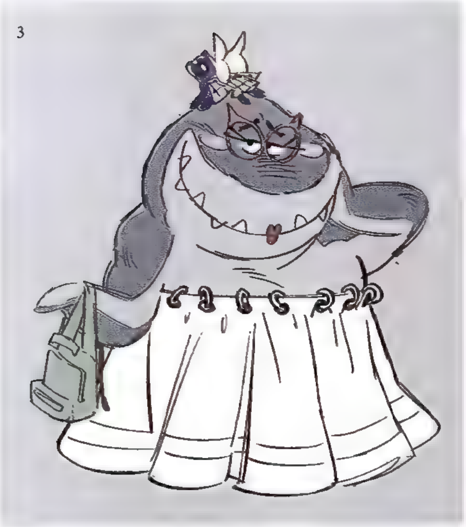

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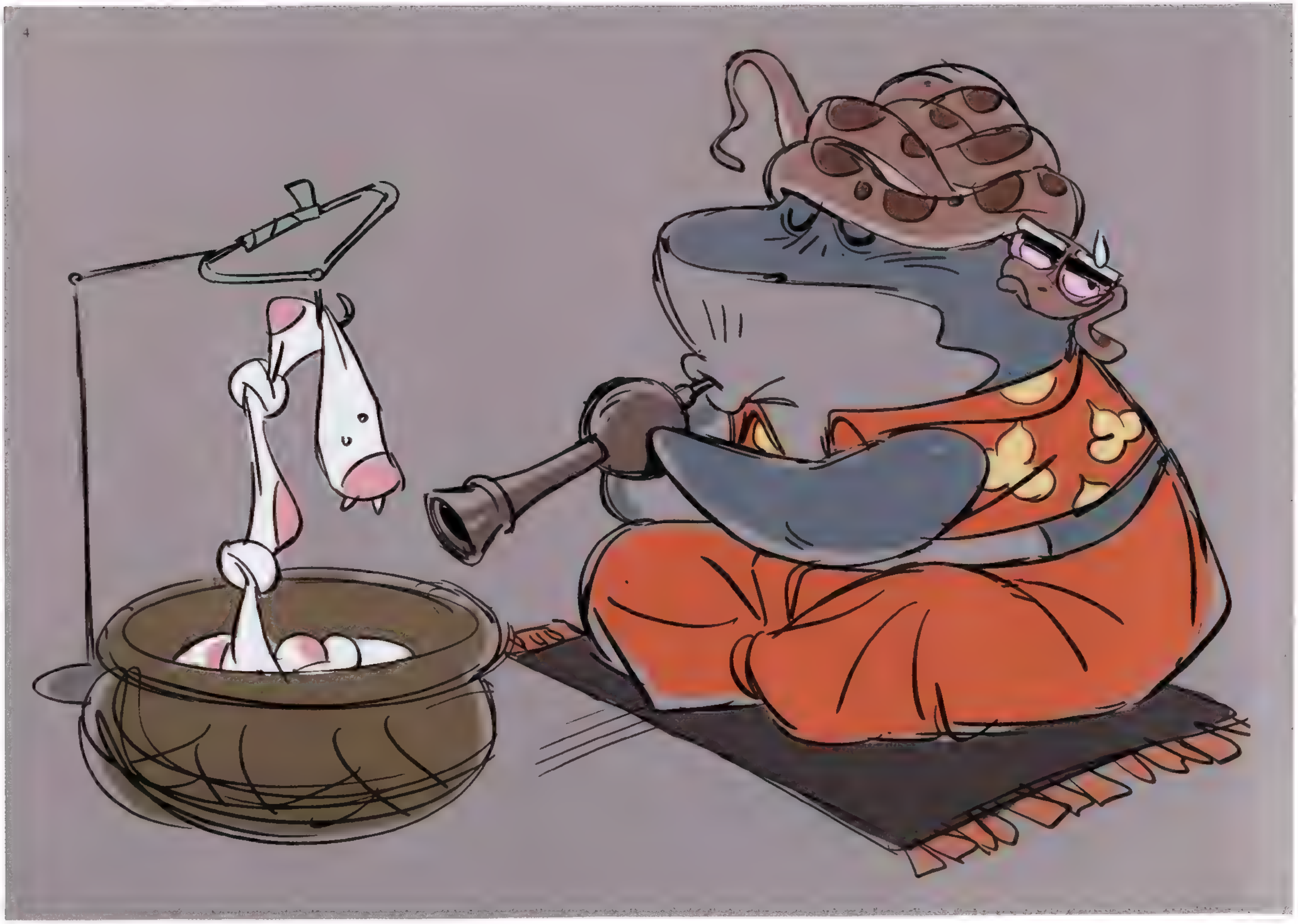
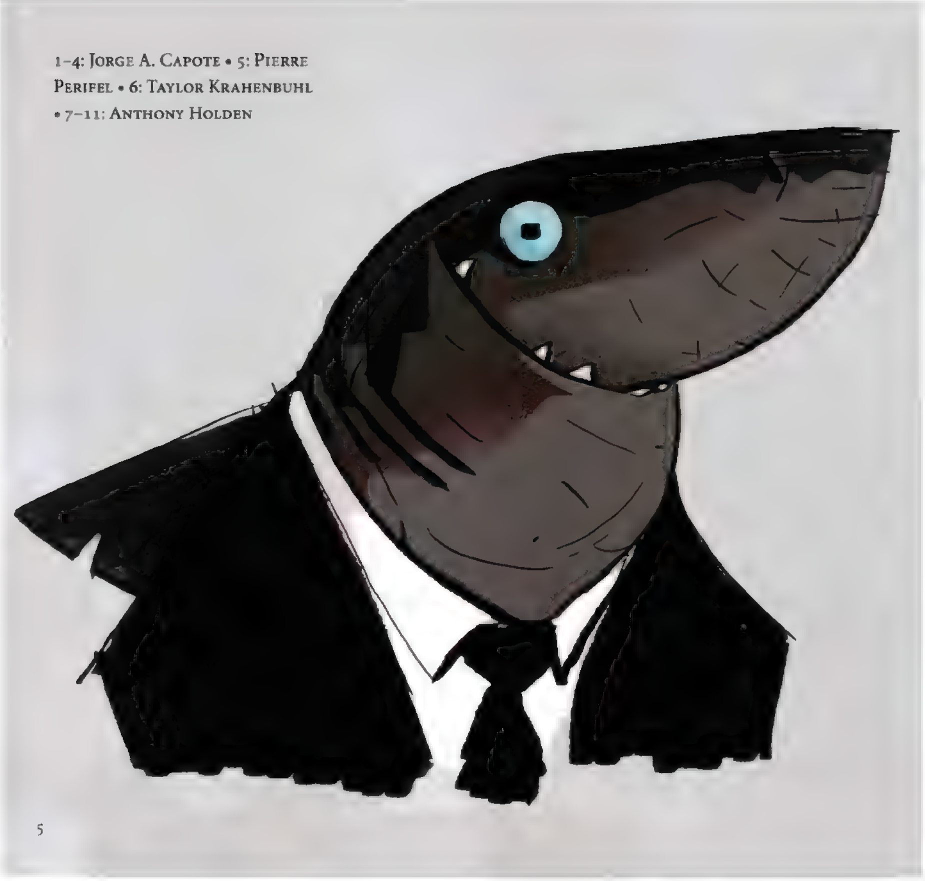


The design for Shark is, by a country mile, my favorite. They're all good, but there's something about how soft and bulbous he is—it really sets him apart. The absurd "master of disguise" joke does not get old for me; I thought it would wear thin, but it never fails to put a smile on my face.

—ERIK TILLMANS,
2D COMPOSITING SUPERVISOR

1-4: Jorge A. Capote • 5: Pierre Perifel • 6: Taylor Krahenbuhl • 7-11: Anthony Holden



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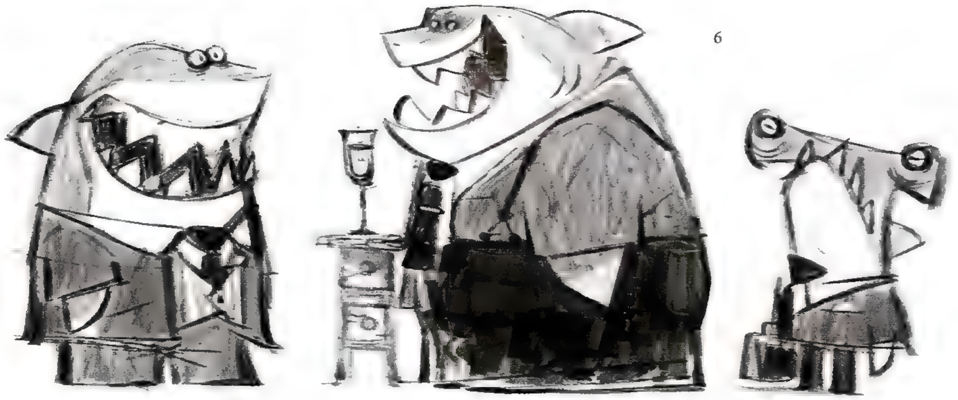

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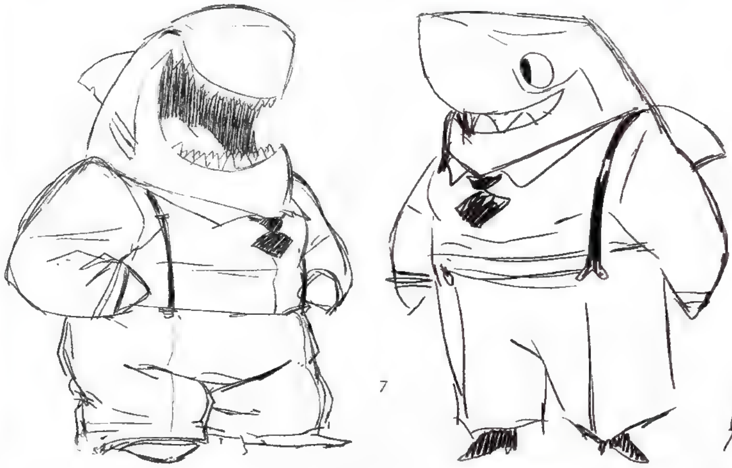

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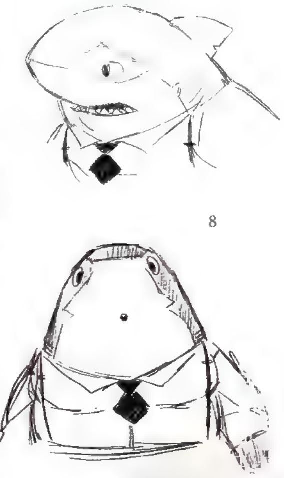

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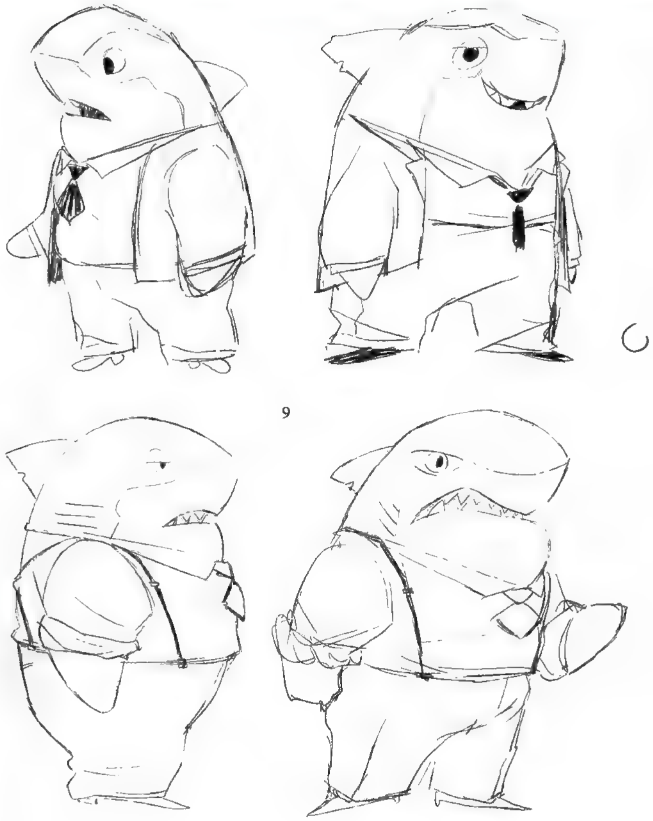

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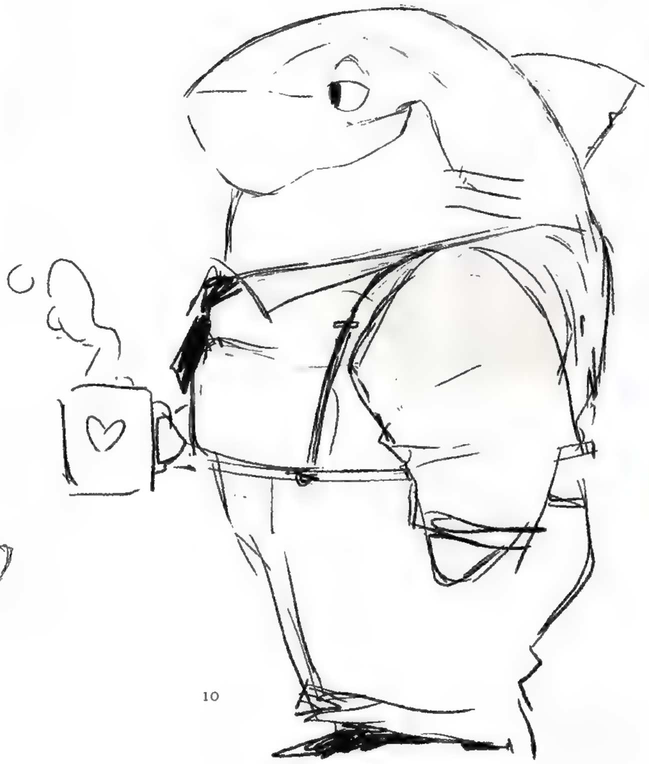

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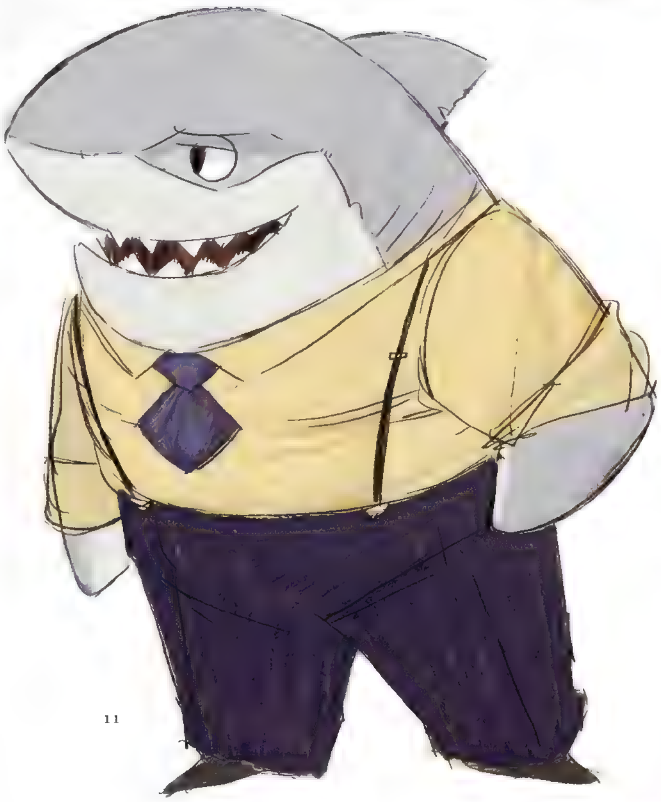

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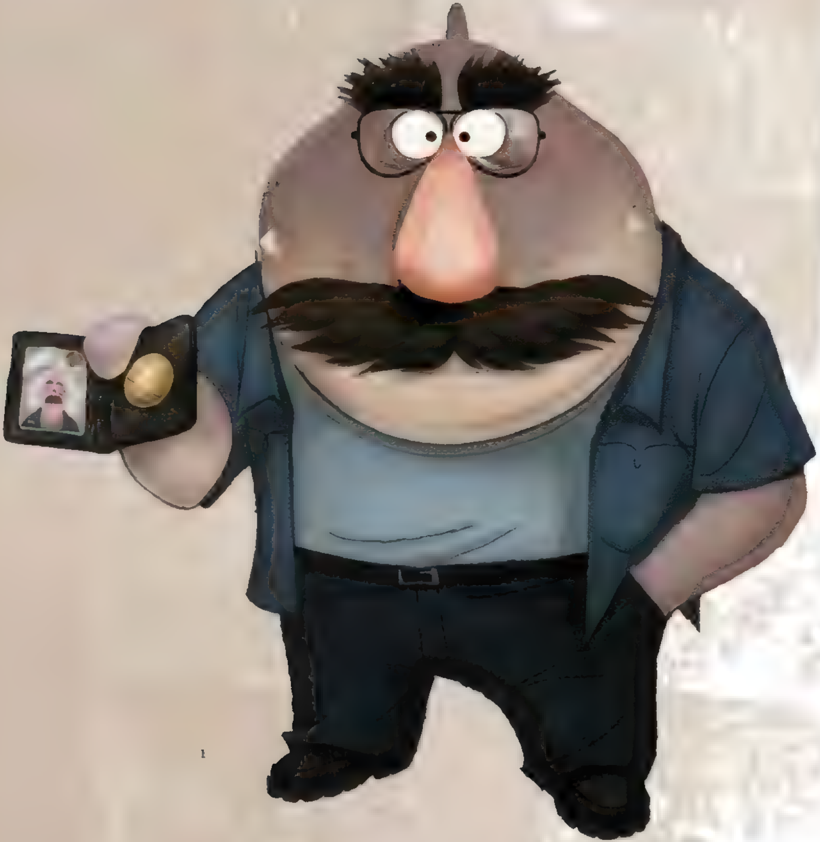
I love the more edgy DreamWorks movies. We make great movies, and I think we try really hard to not make cookie-cutter films. Somebody explained *The Bad Guys* to me once as a Martin Scorsese heist movie for kids, which immediately excited me about the project. I remember seeing some of the concept art and development ahead of time, I thought, “Wow, this is going to be really cool.”

—KATHRYN SKORPIL,
SUPERVISING TECHNICAL DIRECTOR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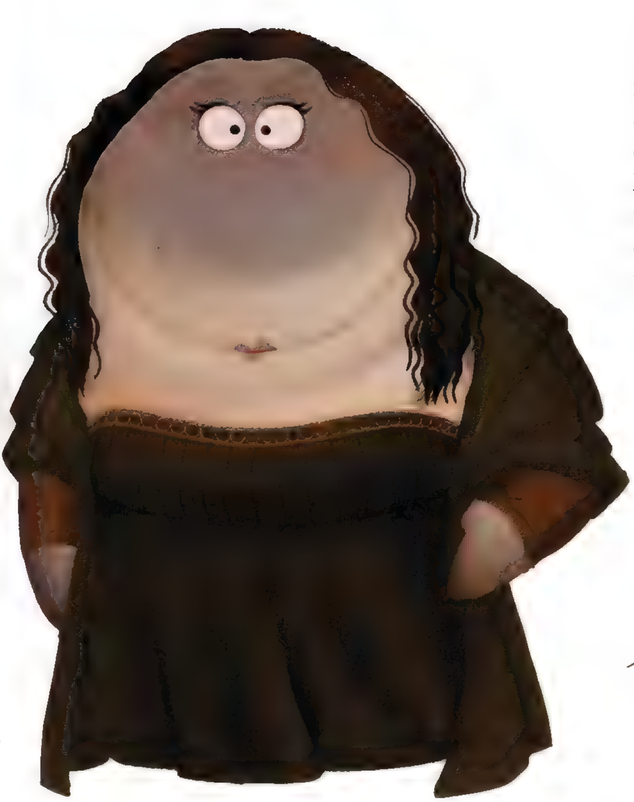
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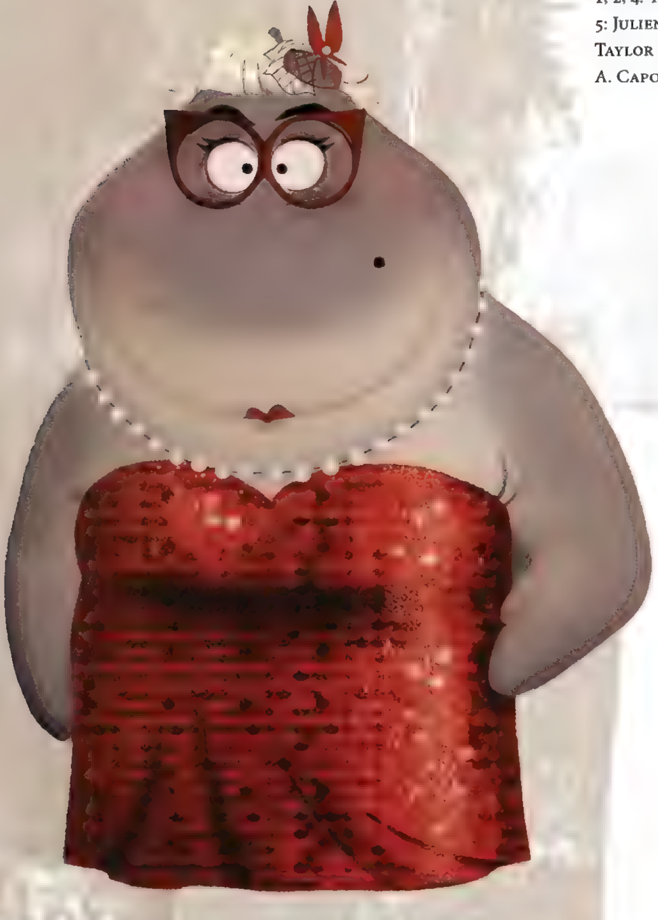
1, 2, 4: Tom MacDougall • 5: Julien Le Rolland • 3, 6–8: Taylor Krahenbuhl • 9: Jorge A. Capote & Hyun Huh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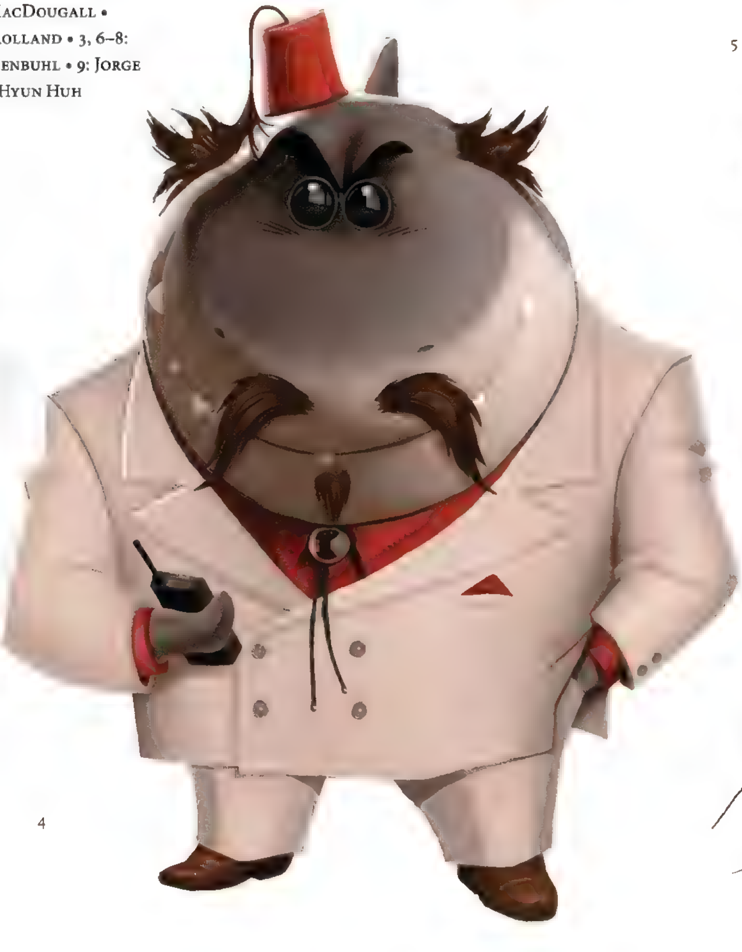
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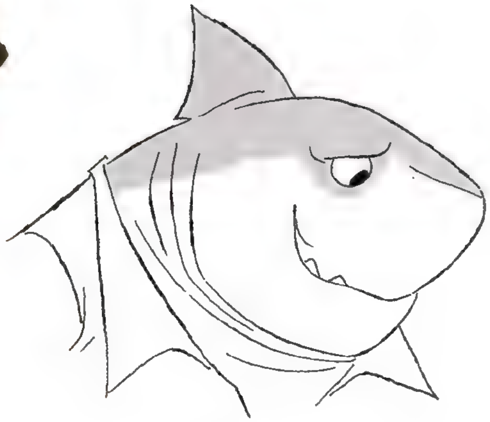
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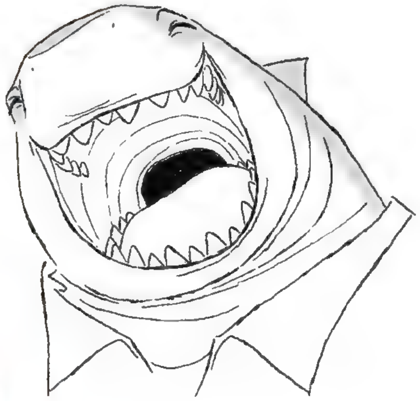

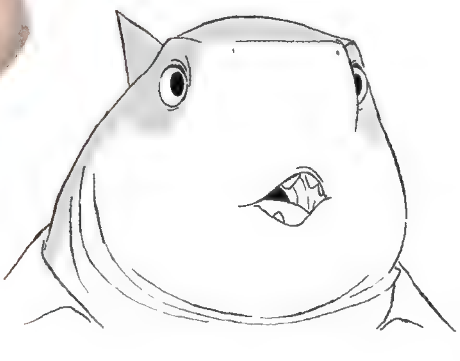

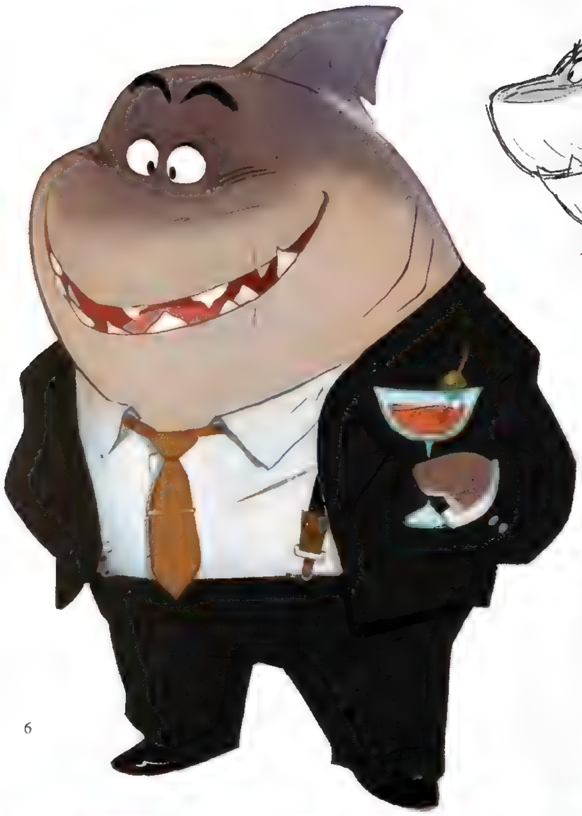

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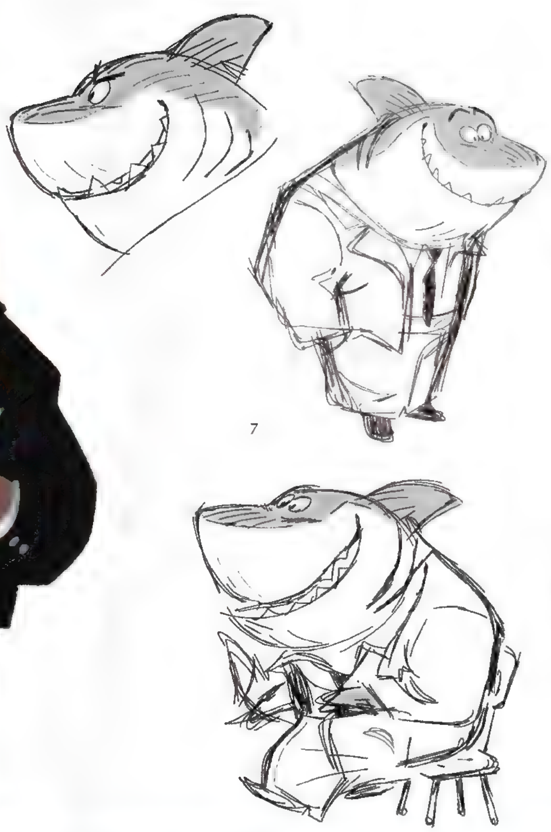

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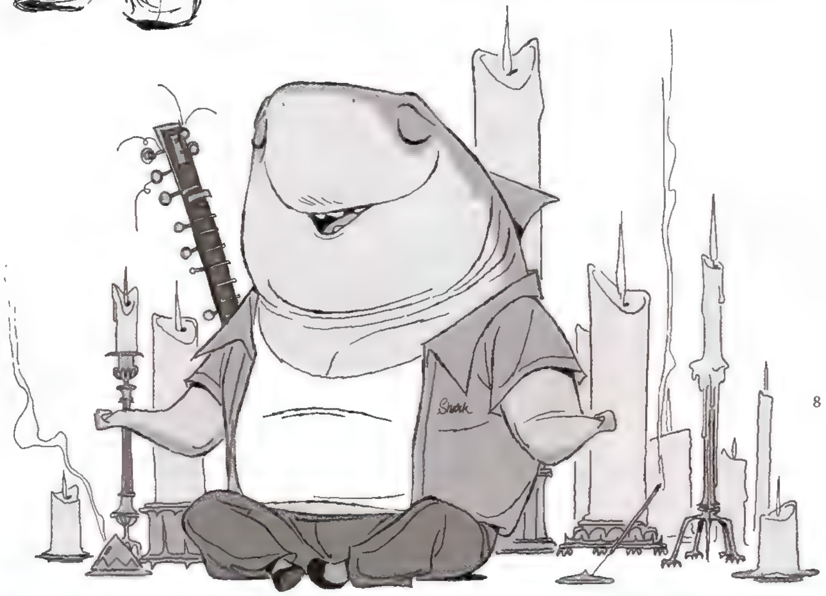
I really enjoy Shark and Piranha because they provide a lot of the comedic relief in the film. A large portion of the FX in *The Bad Guys* involves supporting the physical comedy performance, and it's so fun to hear Pierre say, "Nice, you just made that shot funnier!"

—STEPHEN WOOD, HEAD OF EFFECTS



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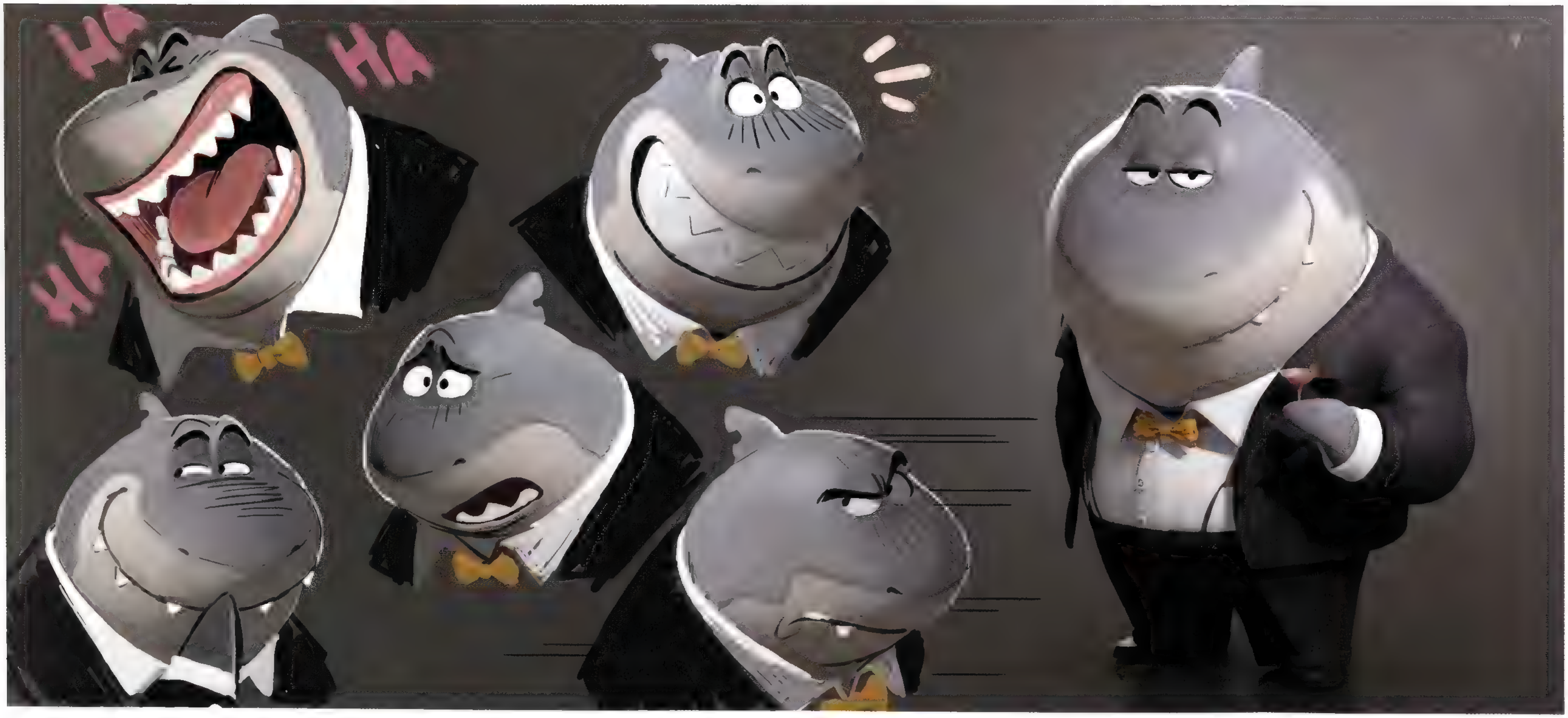
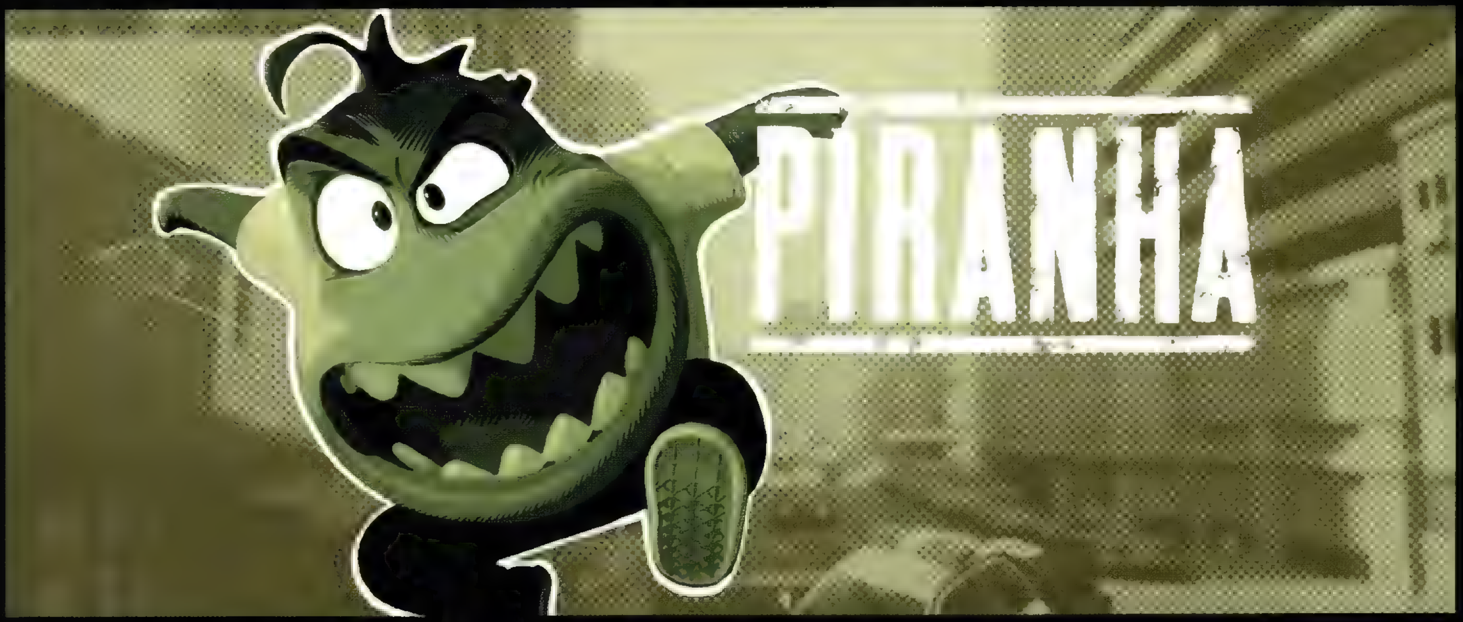


"I'M A CLEAN, MEAN, DOLPHIN-STEALING MACHINE!!"



I was one of the first guys on the show, and no one had been assigned a character. JP Sans [head of character animation] was really curious and keen to let us play to our strengths. Or if we wanted to try something different, outside our comfort zone, he was willing to let us do that, too. I really like the secondary, kind of silly characters that don't have to carry the plot or get too emotional—they can just be comic relief. I love that stuff, so I ended up animating Piranha!

Since Piranha is childlike, we looked at a lot of references of child actors, and even adult actors who are short-statured or limited by their proportions to see how they make up for their size by being explosive or using big gestures, trying to fill the void that their body is not helping them out with.

—WILLY HARBER, SUPERVISING ANIMATOR

Piranha is a fearsome fish, and the question is, how do you dial down that ferociousness? He's wild but has redeeming human traits. I animate Piranha using his physicality: he's very fast, can jump really high, and moves quickly.

—JORGE A. CAPOTE, ANIMATOR

1: PHOTOGRAPH BY ERICA HERNANDEZ • 2: GUILLAUME FESQUET

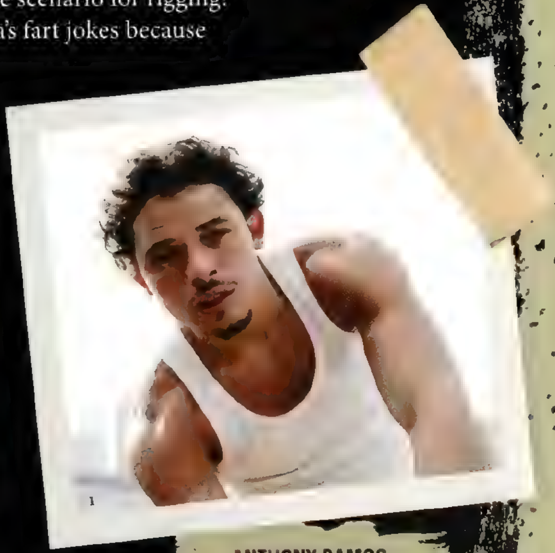
Shark and Piranha have an extra bond because they're both from the water world. So they take extra care of each other—they're like big brother and younger brother.

—ONUR YELDAN, SUPERVISING ANIMATOR

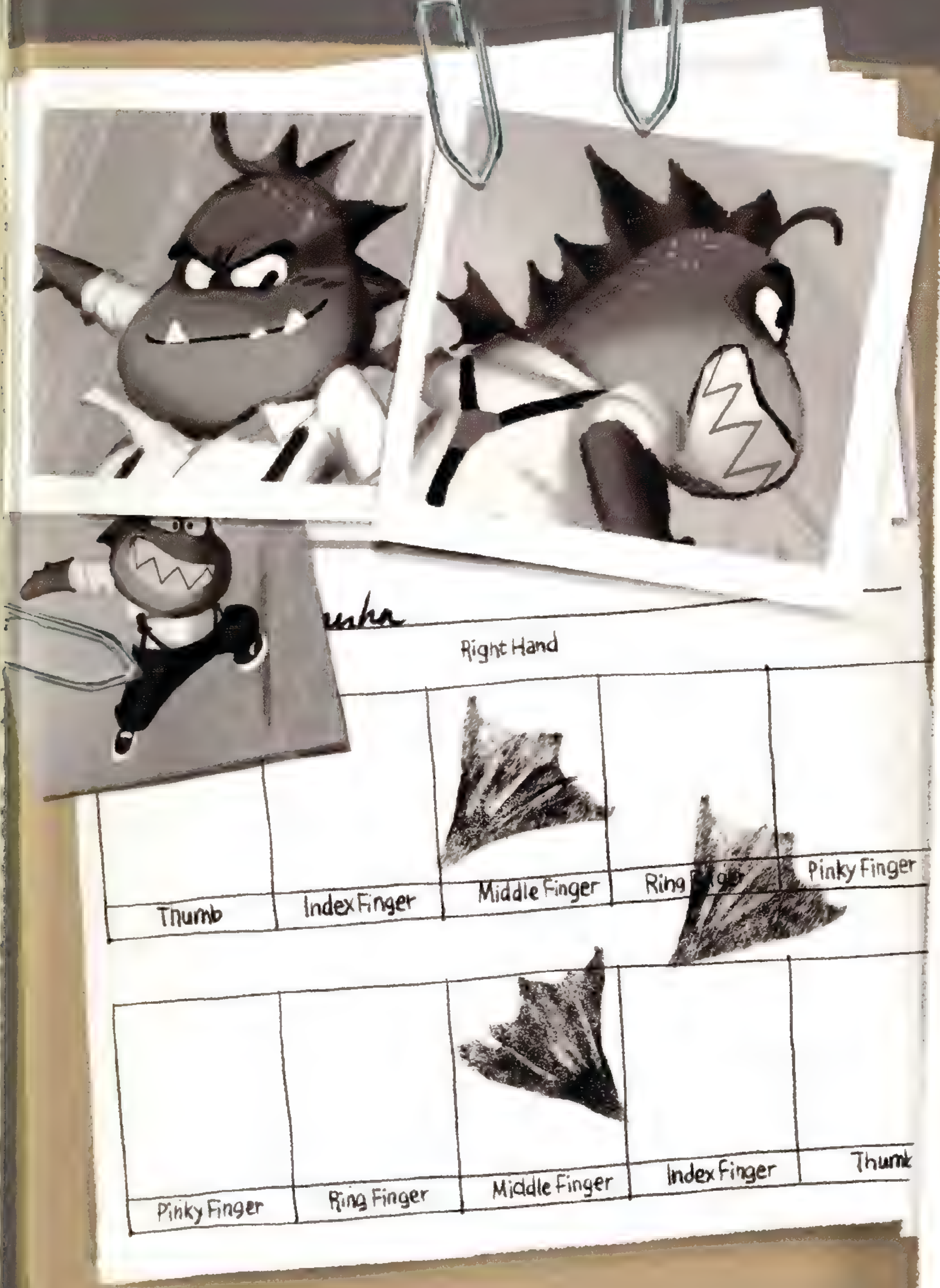
Piranha is a good example of a really challenging rig because of his little stubby legs, little stubby arms, little stubby fingers, and basically no neck. That is a worst-case scenario for rigging!

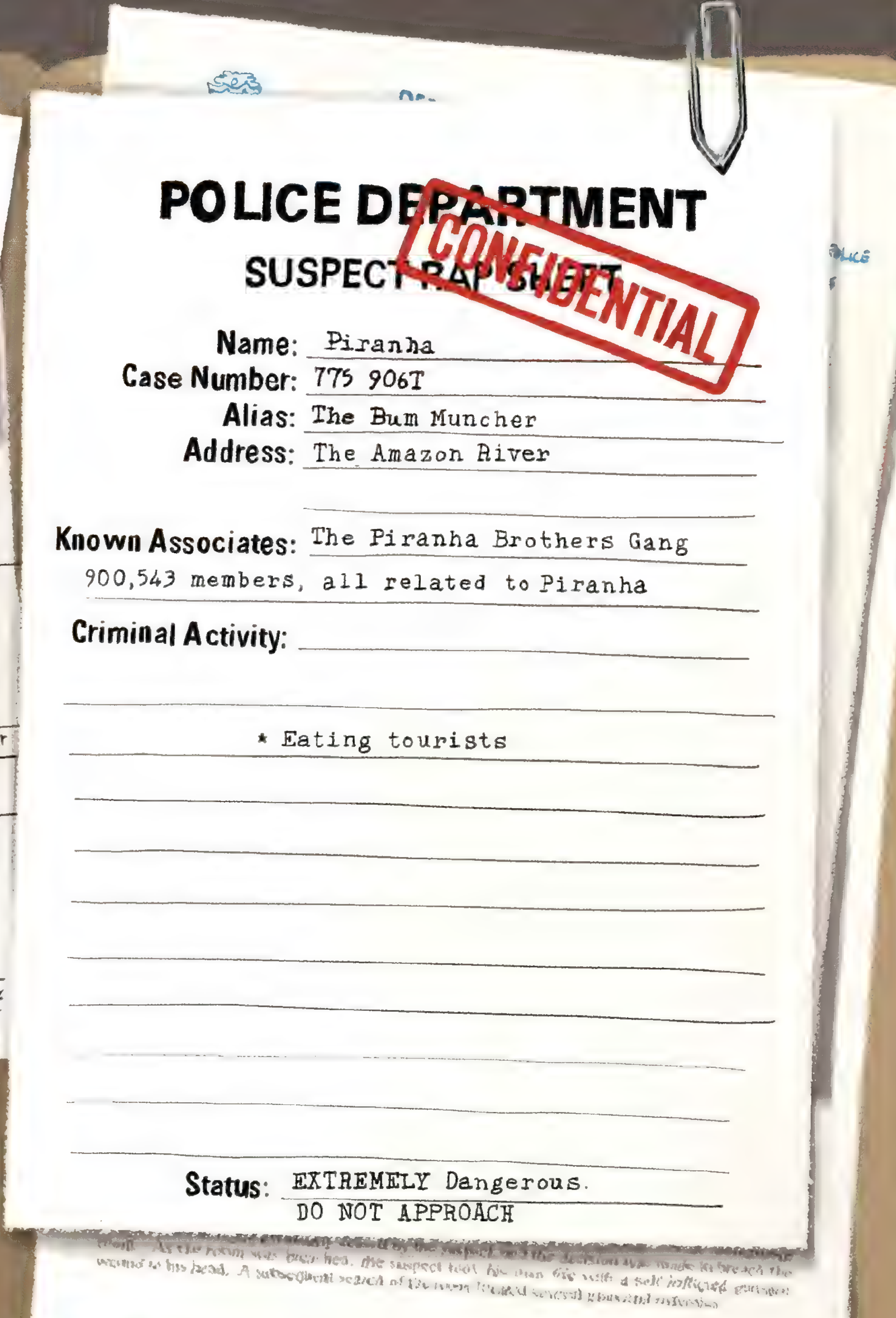
And I'm glad we have kept Piranha's fart jokes because there are a lot of them in the books. I remember Luc mentioning that it's a core attribute—sometimes Piranha gets into trouble because of it, and sometimes he gets out of trouble because of it. After hearing that feedback, the director and story team brought quite a bit of it into the story, which is good because it ties the movie more to the original material.

—MARTIN COSTELLO, CHARACTER RIGGING SUPERVISOR



ANTHONY RAMOS


Right Hand
Thumb
Index Finger
Middle Finger
Ring Finger
Pinky Finger
Pinky Finger
Ring Finger
Middle Finger
Index Finger
Thumb



POLICE DEPARTMENT

SUSPECT RAP SHEET

CONFIDENTIAL

Name: Piranha

Case Number: 775 906T

Alias: The Bum Muncher

Address: The Amazon River

Known Associates: The Piranha Brothers Gang

900,543 members, all related to Piranha

Criminal Activity:

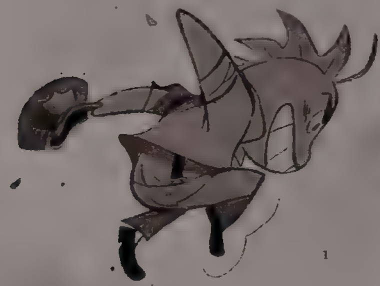
* Eating tourists

Status: EXTREMELY Dangerous.

DO NOT APPROACH

The movie has a unique style and tone, with humor for all ages, from heart to, well, farts! The theme may be about writing your own story, but the foundation is the friendship between the guys, which everyone can relate to.

—**MARGIE COHN, PRESIDENT, DREAMWORKS ANIMATION**



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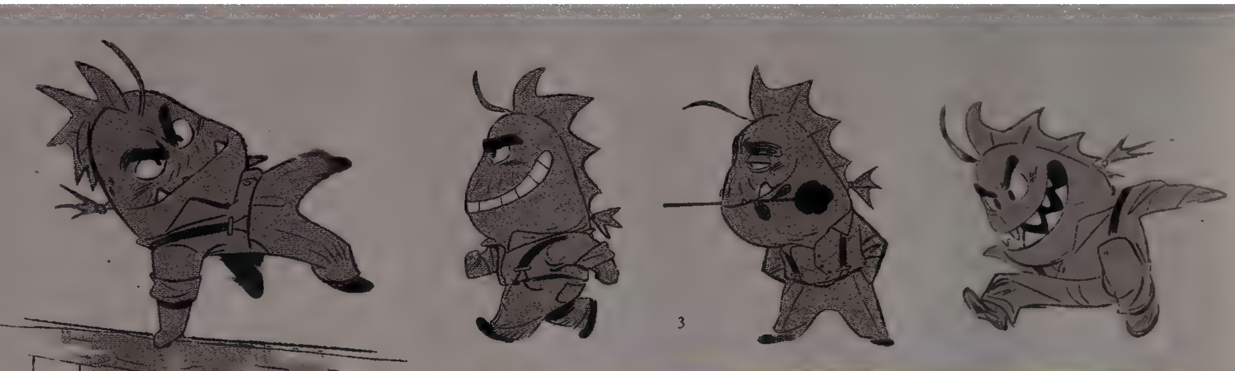
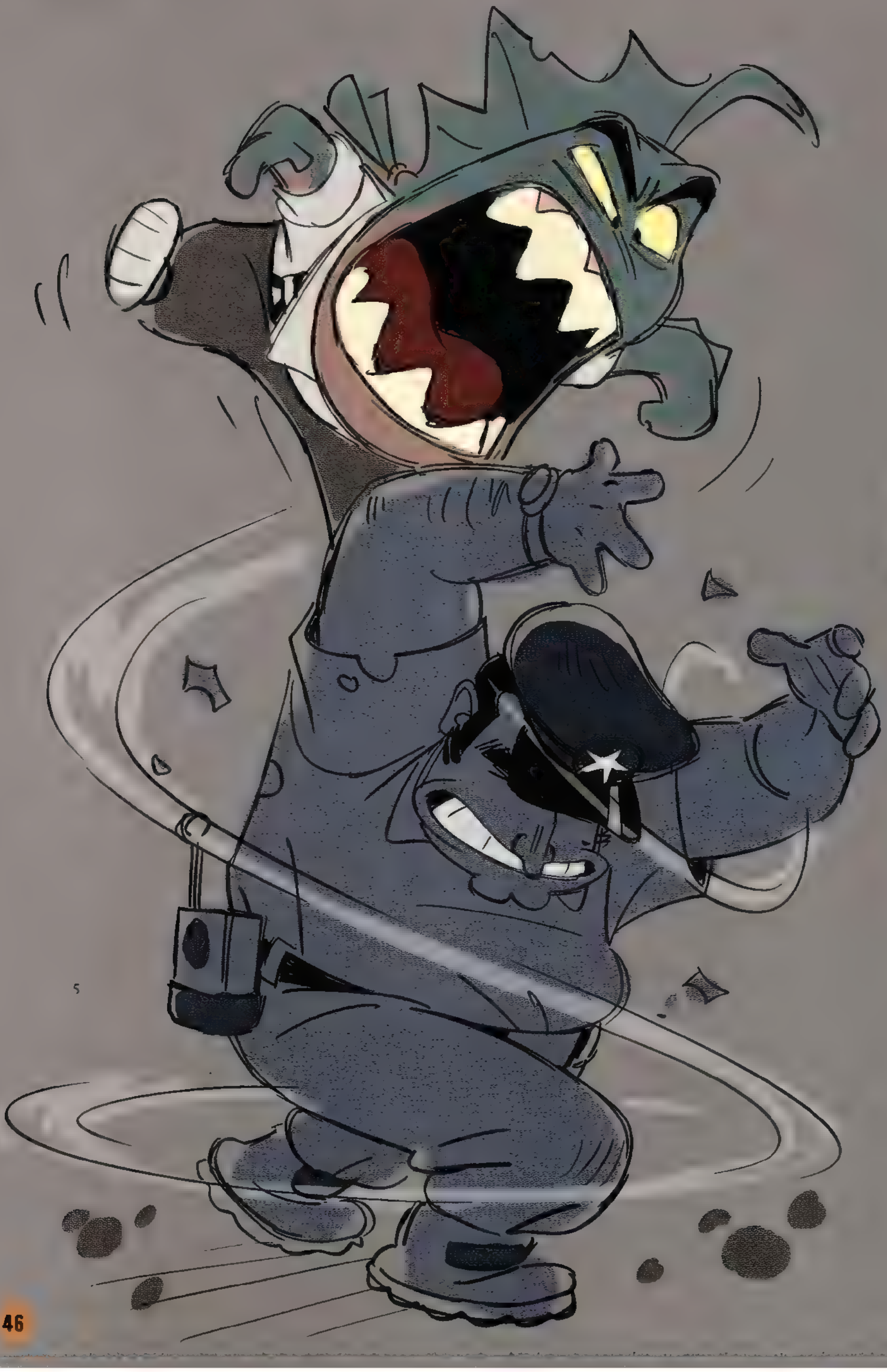


3

"I AIN'T ANGRY! YOU'RE ANGRY!!!!"

4

1–4, 7–11: Taylor Krahenbuhl • 5, 6: Jorge A. Capote • 12, 14: Marco Regina • 13: final render • 15: Tom MacDougall & Abraham Meneu Oset



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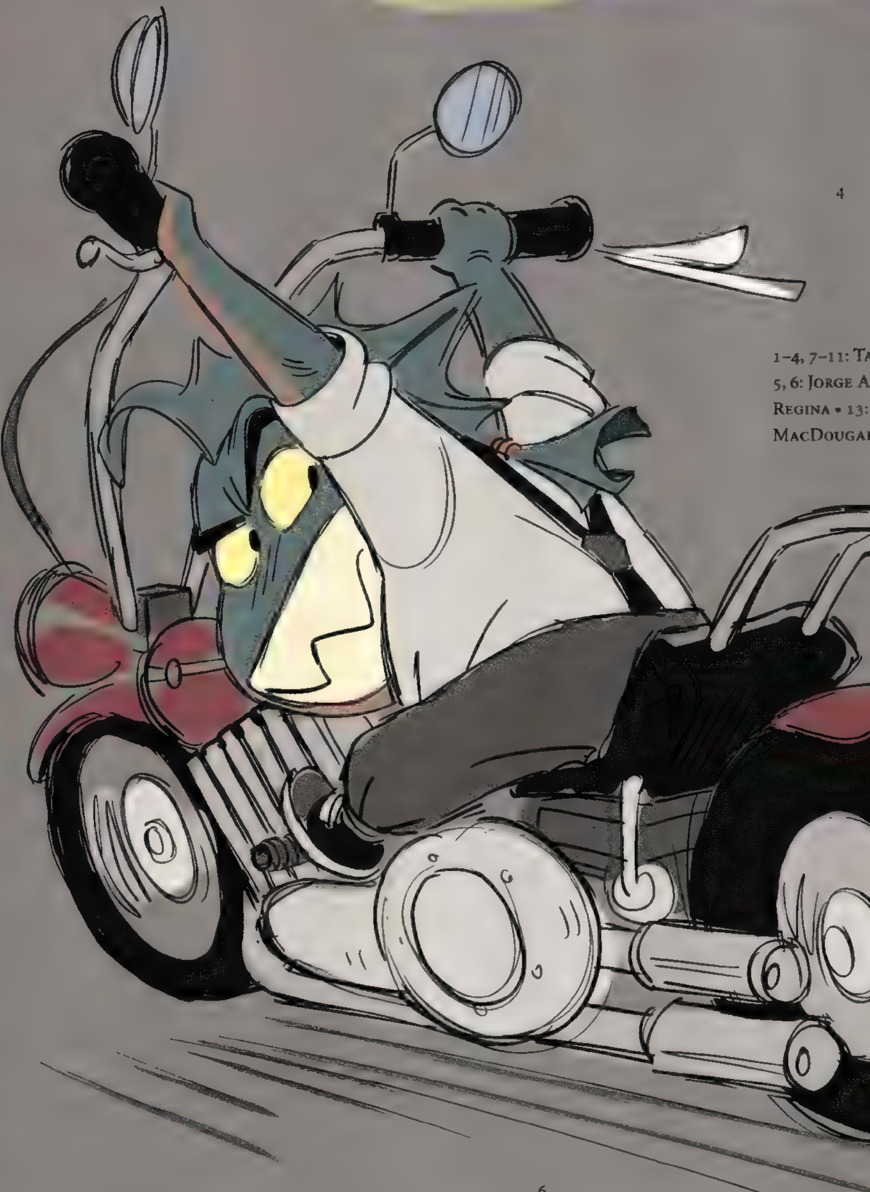

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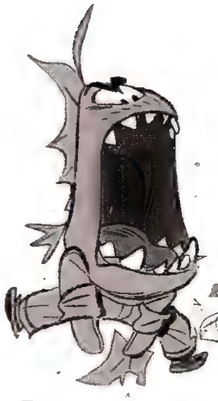

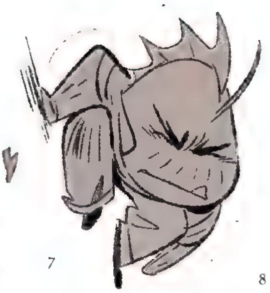

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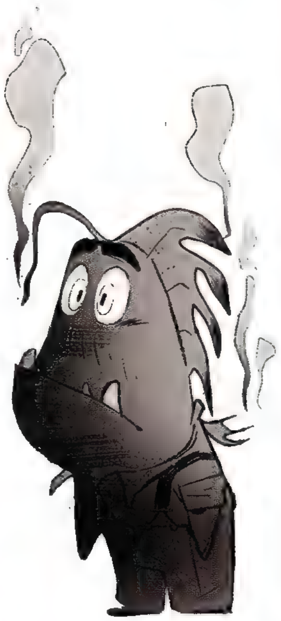

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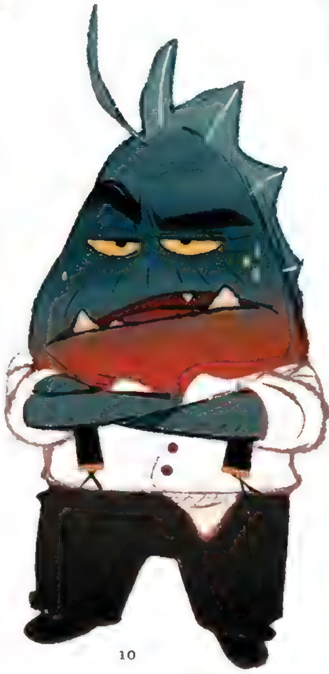

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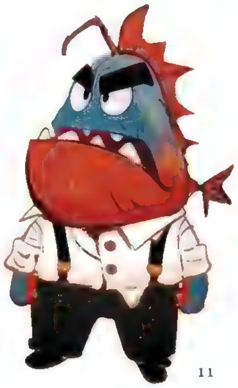

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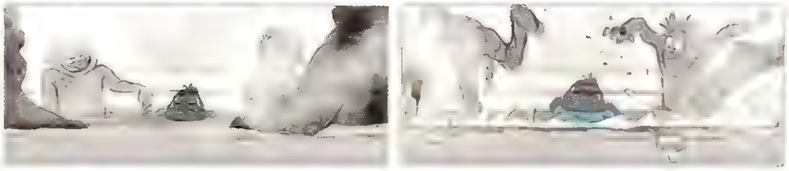

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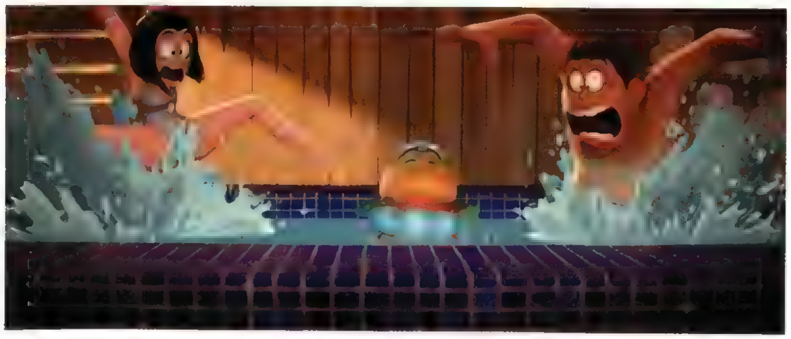

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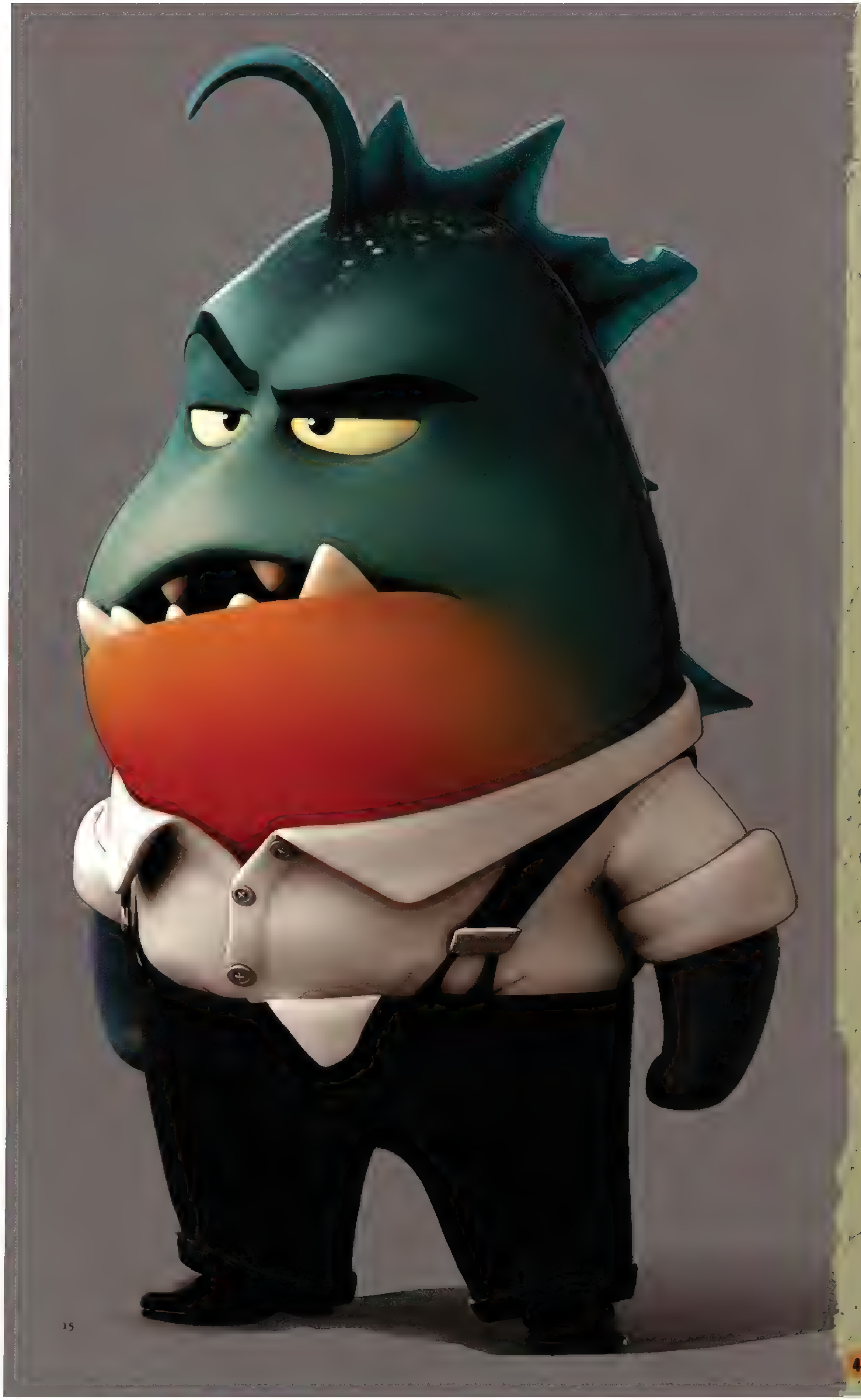

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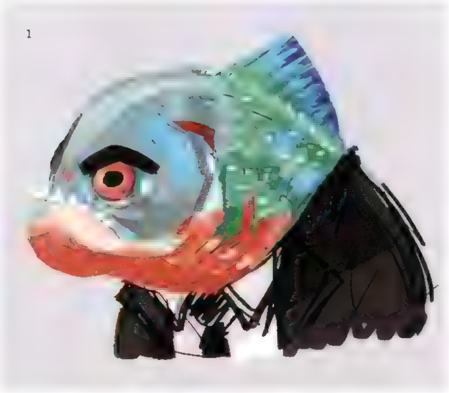

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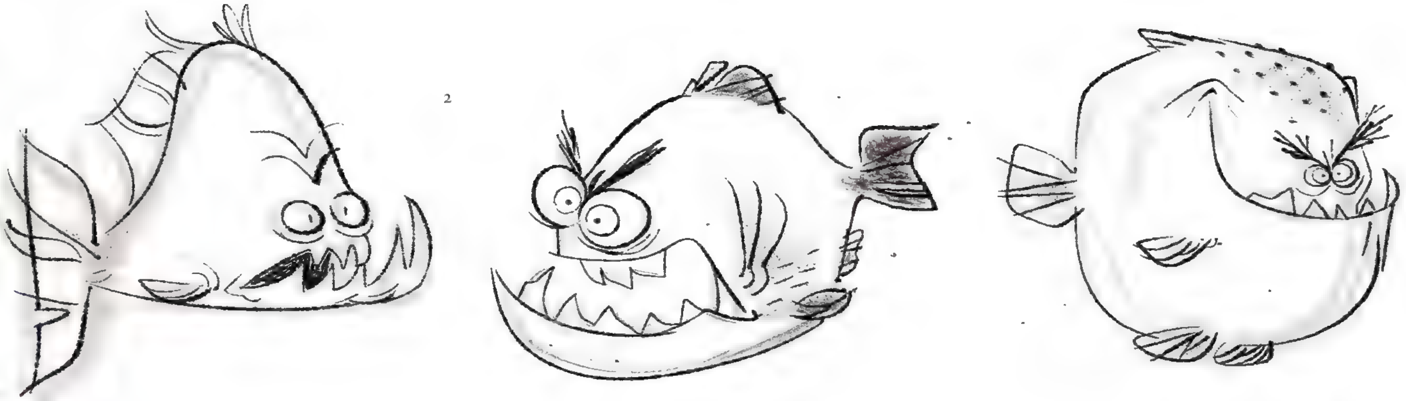

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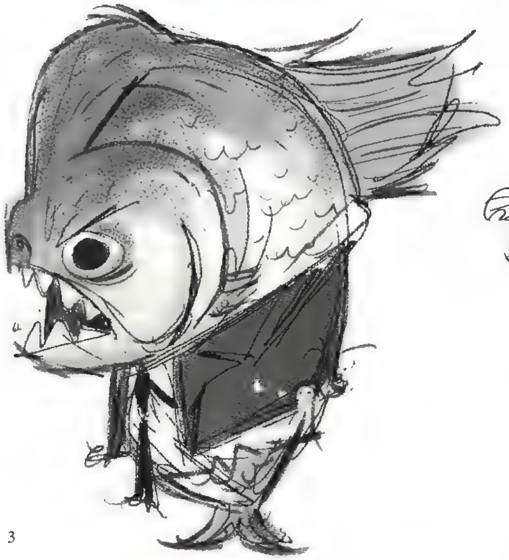

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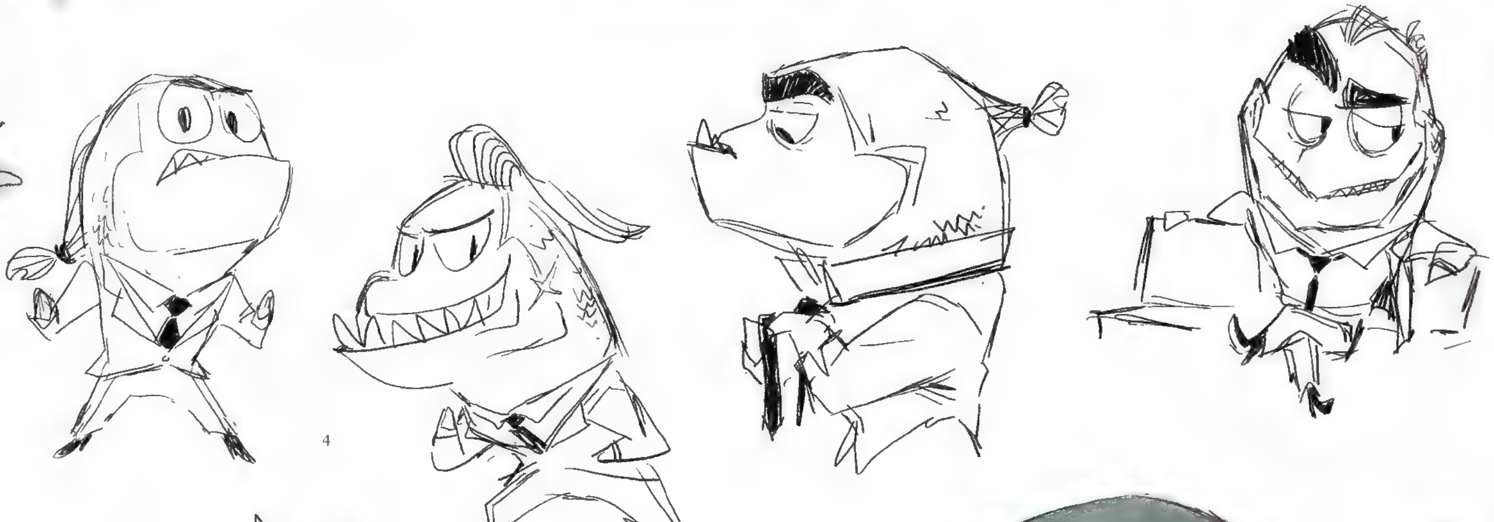

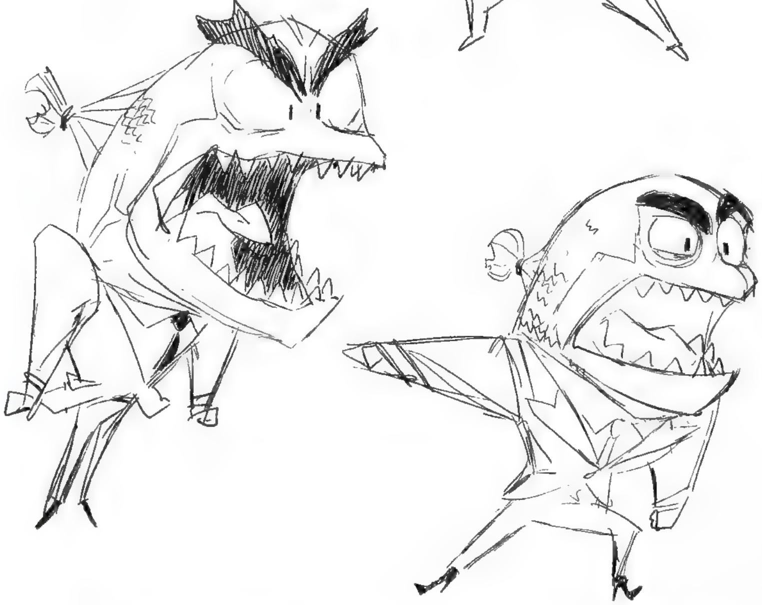

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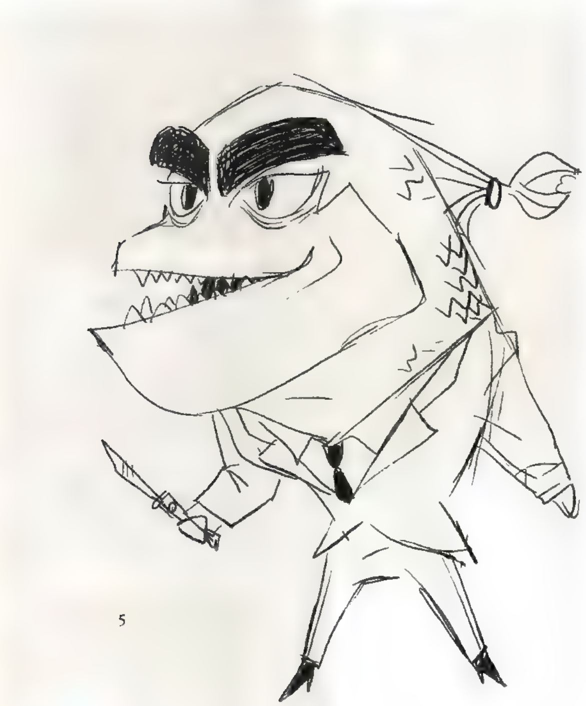

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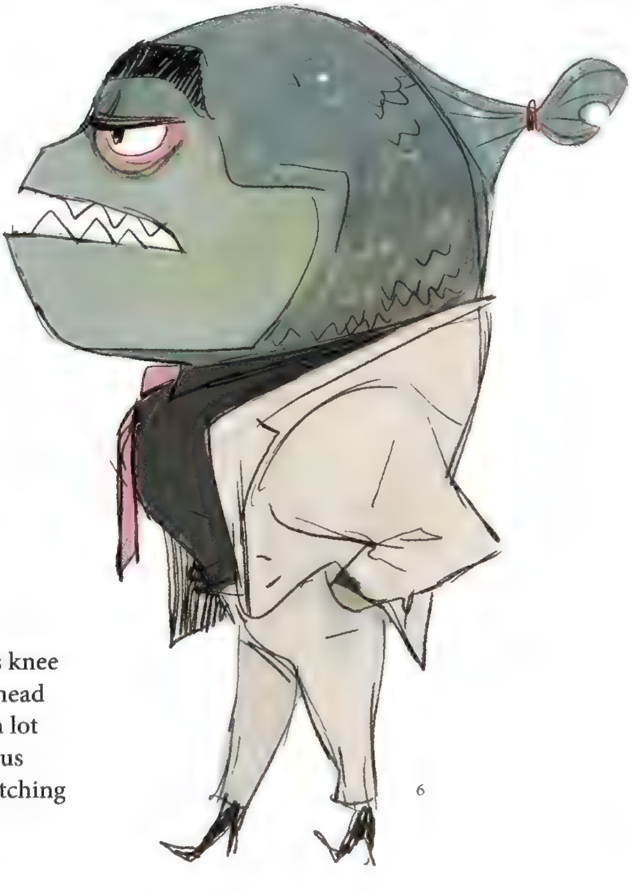

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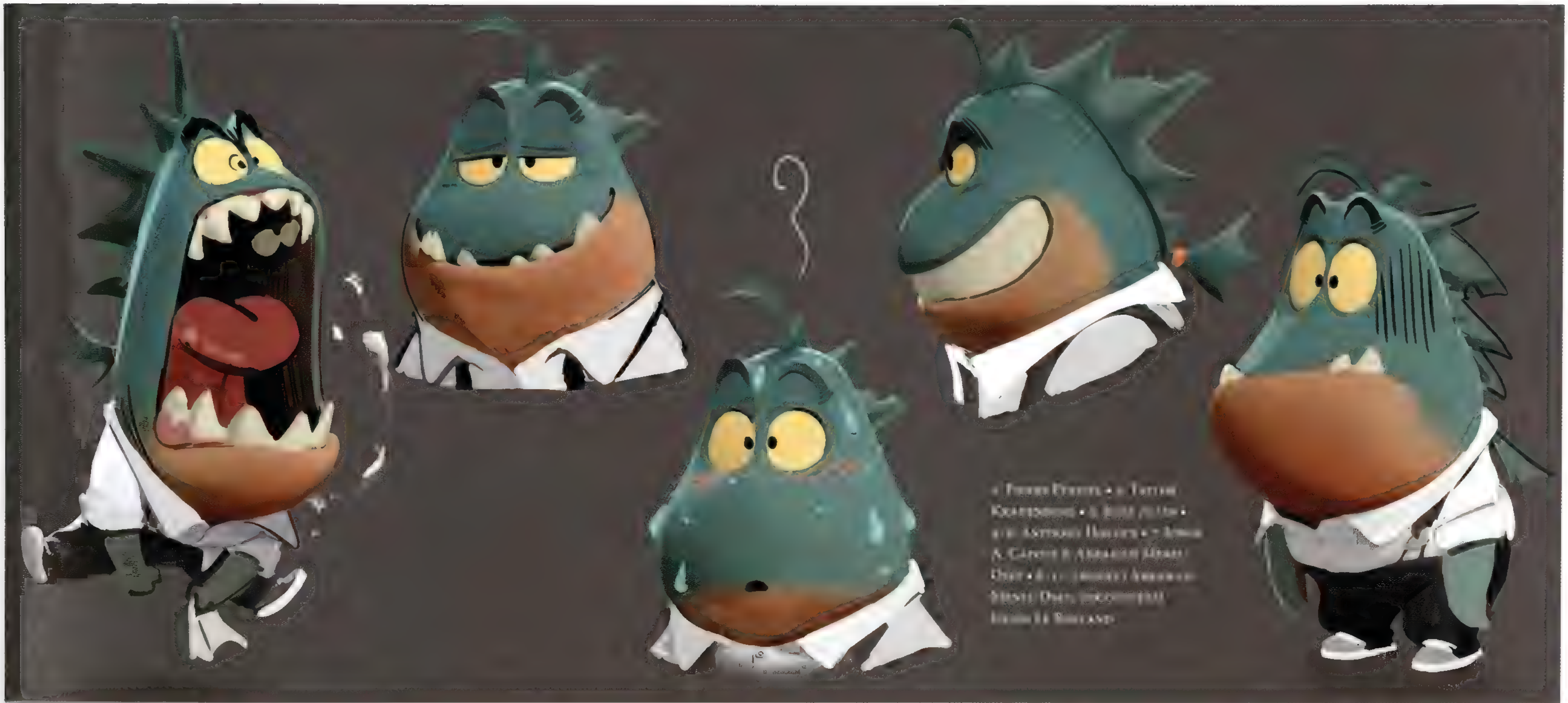
Piranha's got little tiny legs and arms, so when he's being animated, his knee can end up in his stomach, or the ball of his foot can go through his head just to try and get those strong silhouette shapes. For him, it's really just a lot of 2D work. It's a lot of going through and allowing the simulation to get us maybe 10 percent there, and then the rest of it is really just the artists sketching in where we want shapes and that kind of thing.

—NICHOLAS AUGELLO, CHARACTER EFFECTS SUPERVISOR



1 Pierre Perifel • 2 Taylor Krahenbuhl • 3 José Alves • 4–6 [illegible] • 7 Jorge A. Capote & Abraham Mast/ Onat • 8–11 [illegible] Abraham Mast/ Onat, [illegible] [illegible] Le Roulland

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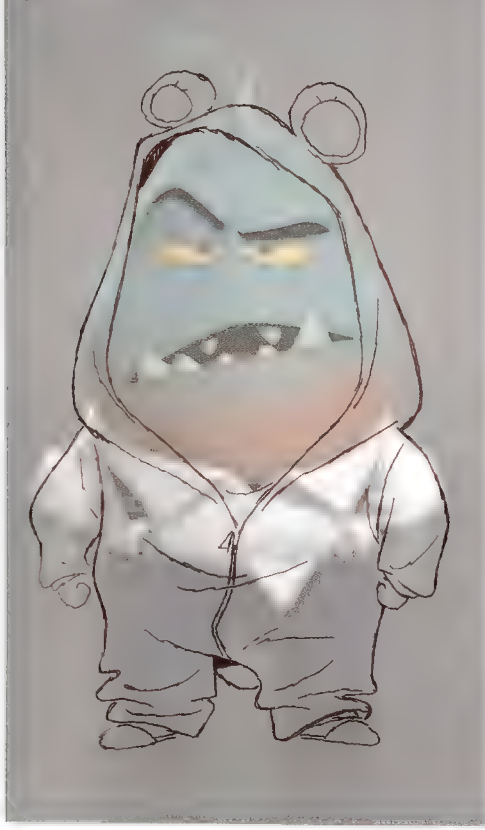

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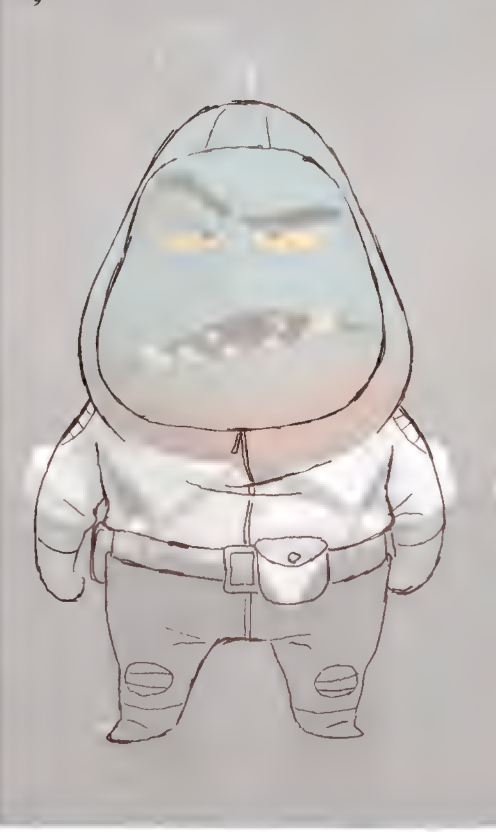

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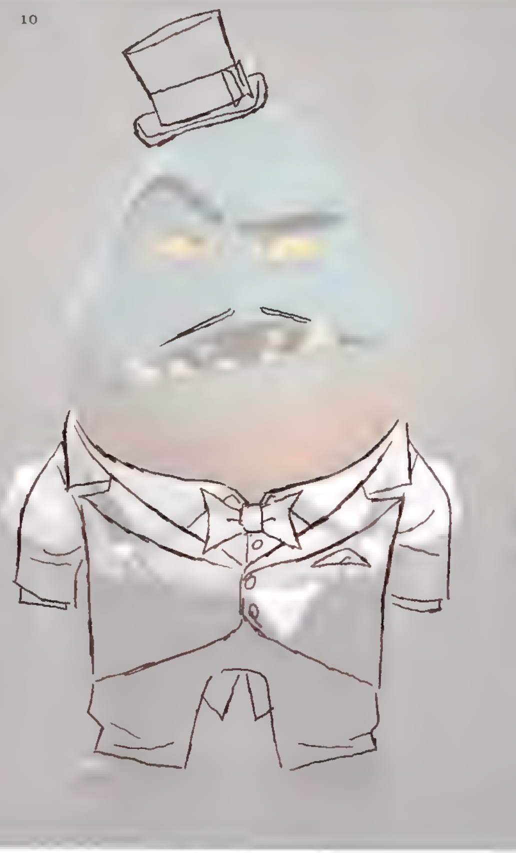

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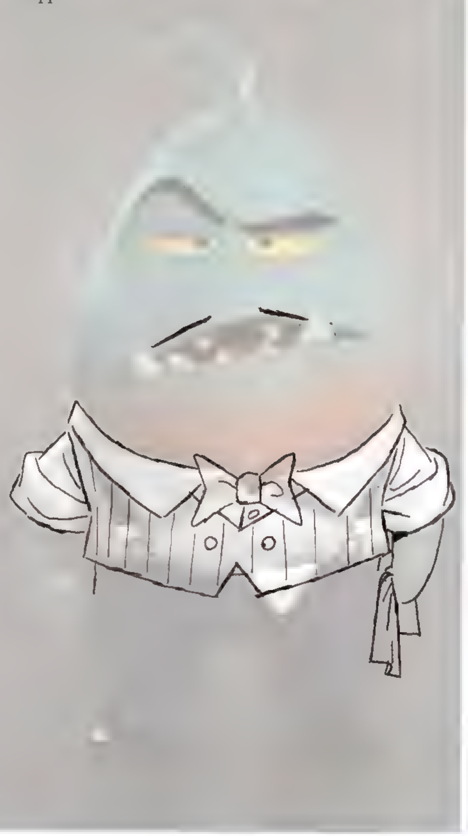
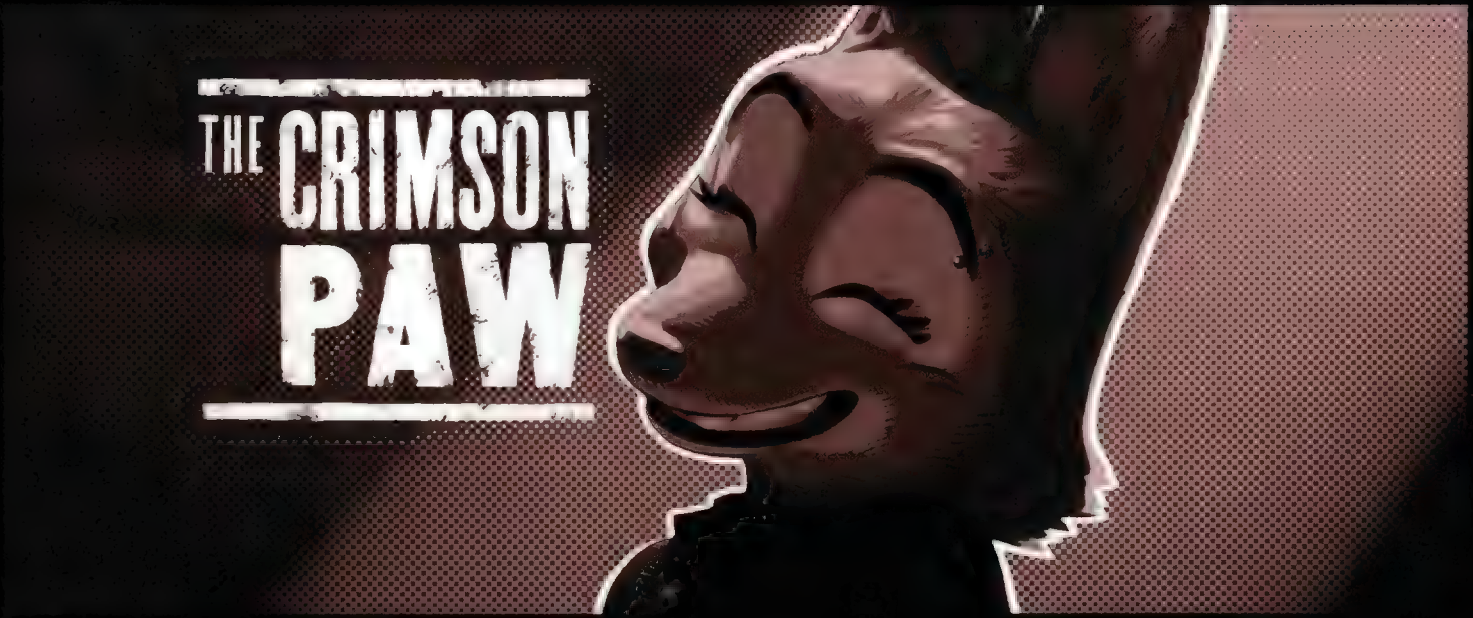


GOVERNOR DIANE FOXINGTON AKA THE CRIMSON PAW



Diane is the mentor who helps Wolf on his journey of self-discovery. She's cool, and that's a fun thing. She was a "bad guy" in the past, and she's a ninja, but she also has this kind of fun, playful, geeky side to her as well that we want to bring out. When she's her secret hero, she's fun and exciting and never moody, unlike certain superheros! She used to steal things, and she was the best at it. The Bad Guys knew of this person, the Crimson Paw, who was the highest of high standards in thievery. She managed to steal something that could never be stolen, but then she realized after getting it that she didn't feel any real satisfaction from it. As the Crimson Paw, Diane is the mentor who helps Wolf on his journey of self-discovery. She once stole the unstealable, but that didn't satisfy her. Now she realizes she can use her past for good!

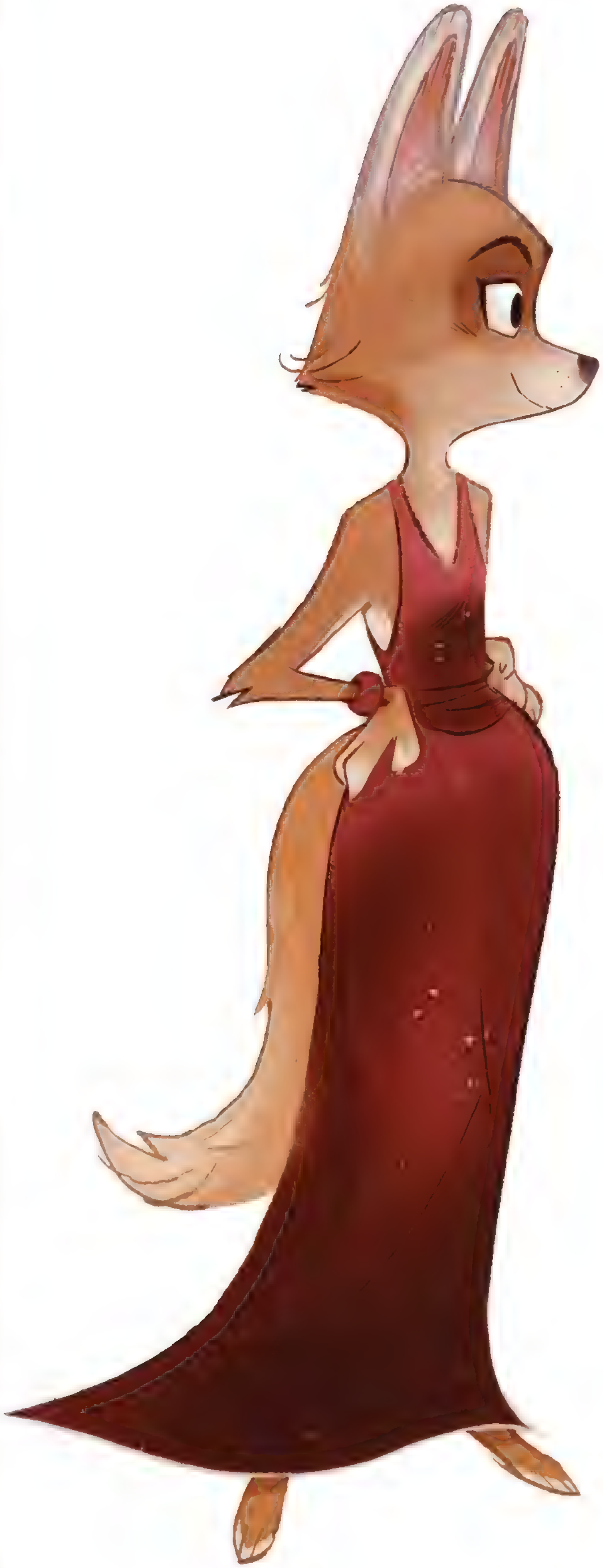
—**ANTONY GRAY,**
SUPERVISING ANIMATOR

Diane has gone through the same transformation as Wolf. She knows exactly what he's feeling. She becomes his mentor, probably to make amends for who she used to be, because I think deep down, she has a little bit of guilt for never having really taken responsibility for what she did as the Crimson Paw. And I think by helping Wolf, she sees an opportunity for redemption. "I'm gonna teach you. I'm gonna show you. You have to let go of all those burdens that you are carrying with you: you're not a bad guy because everybody says you're a bad guy. Deep down you are a good guy; you're a good person. Just accept that. Embrace it. It's okay. Your pride should not get in the way of this." And so she's holding his hand throughout that journey, and I think that's something that she wished somebody had done for her.

—**PIERRE PERIFEL, DIRECTOR**

ZAZIE BEETZ

1, 3: Taylor Krahenbuhl • 2: (design) Julien Le Rolland; (color) Taylor Krahenbuhl



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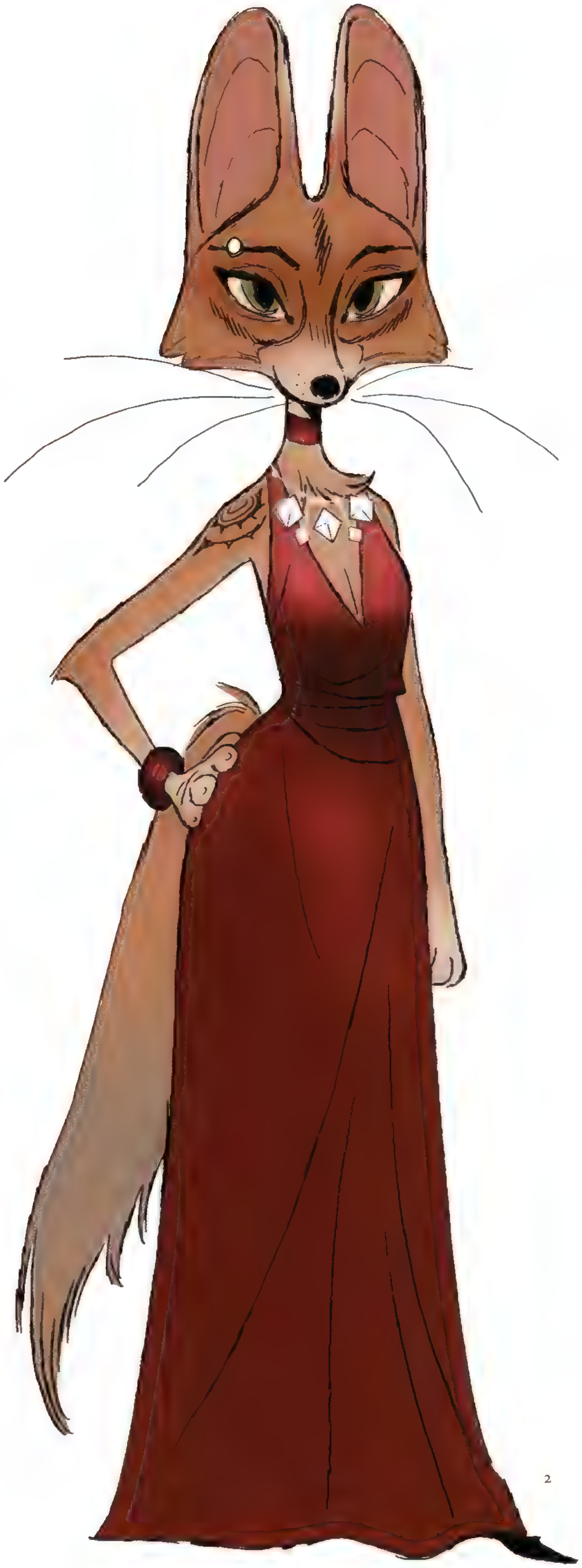

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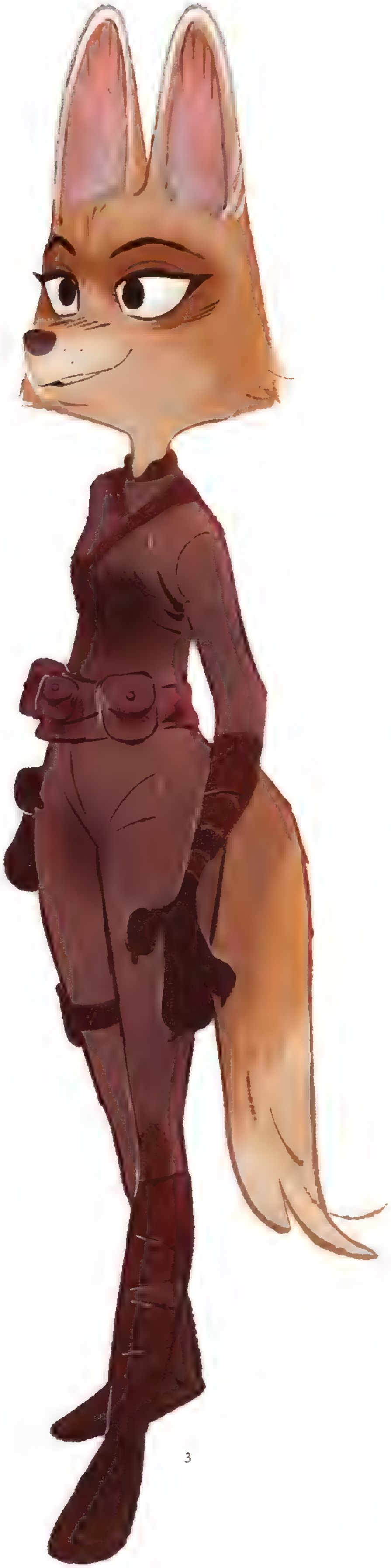

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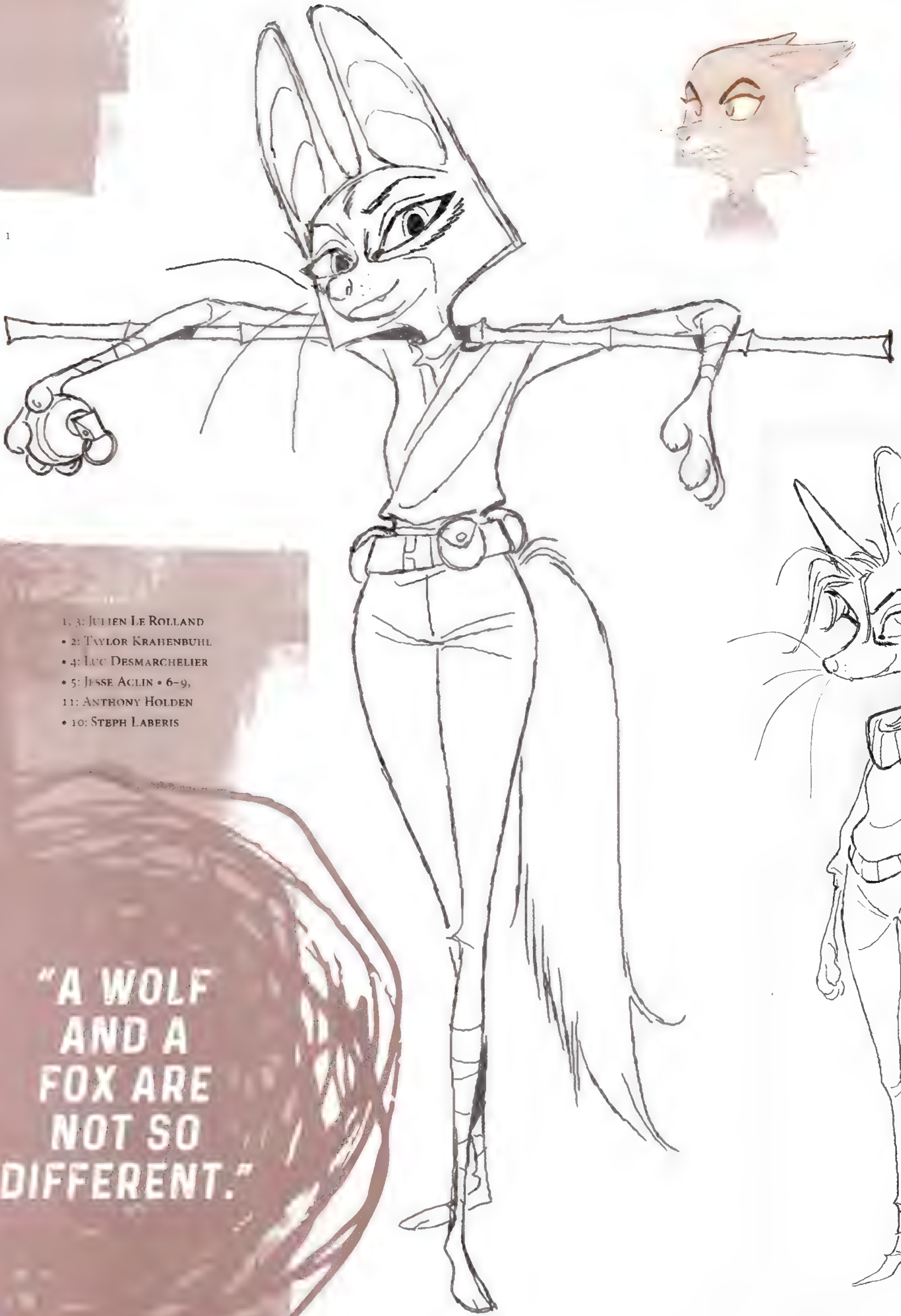

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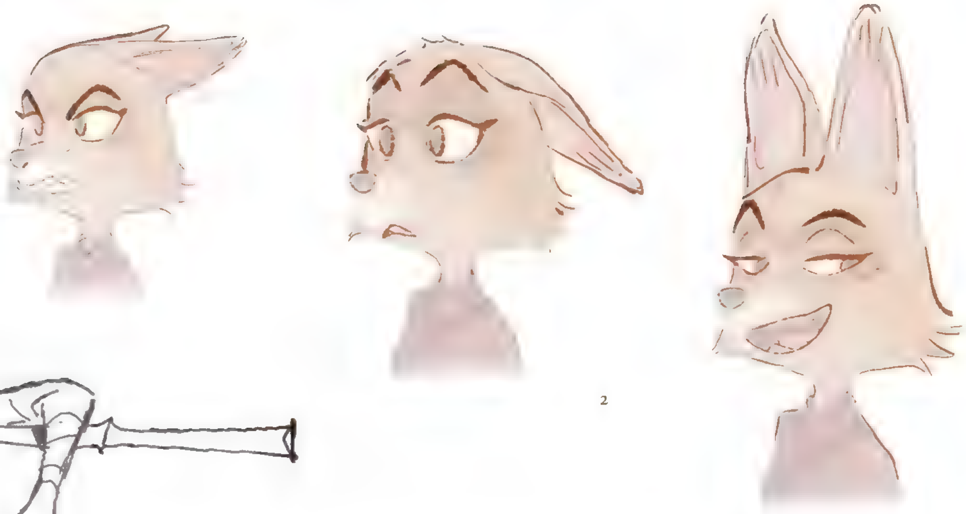

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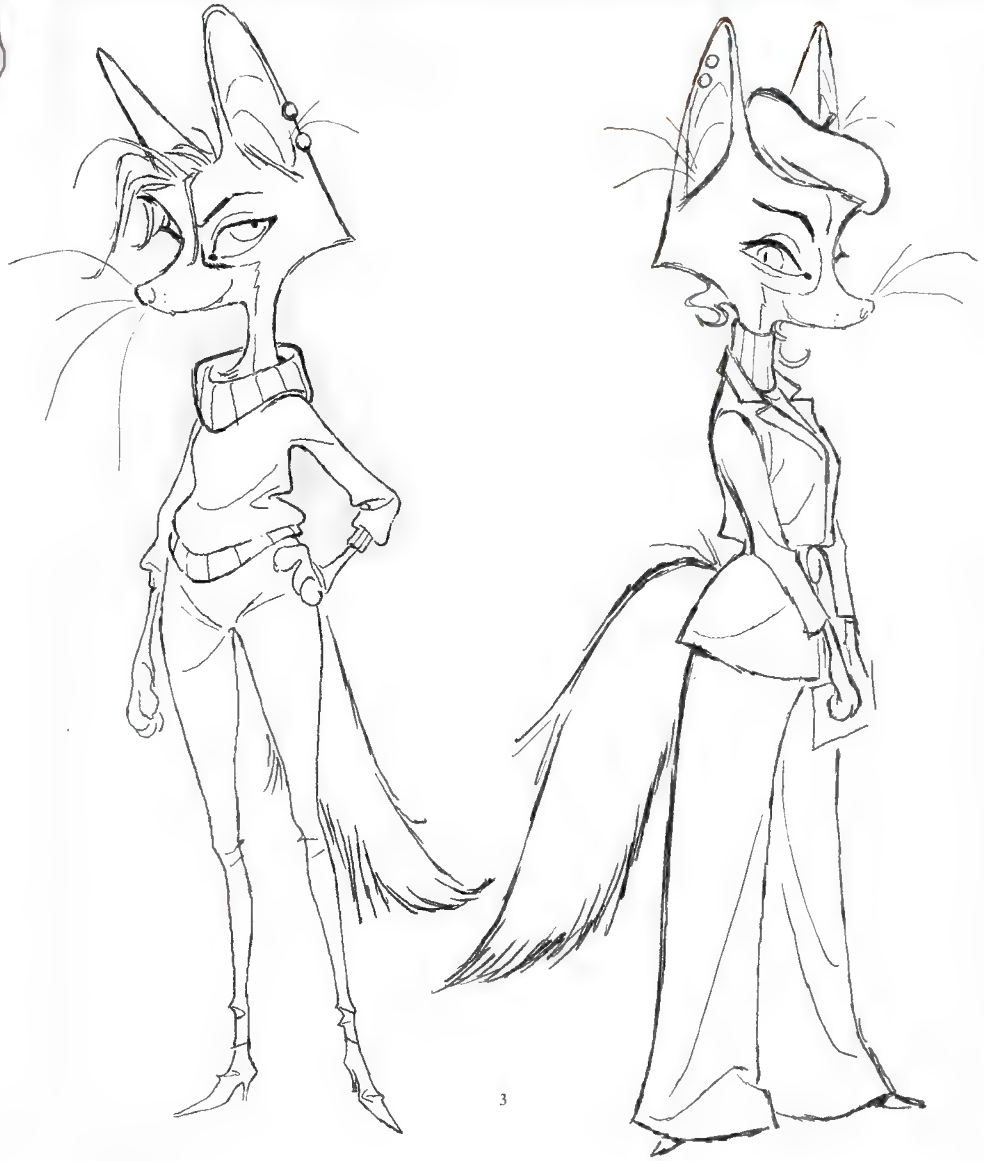
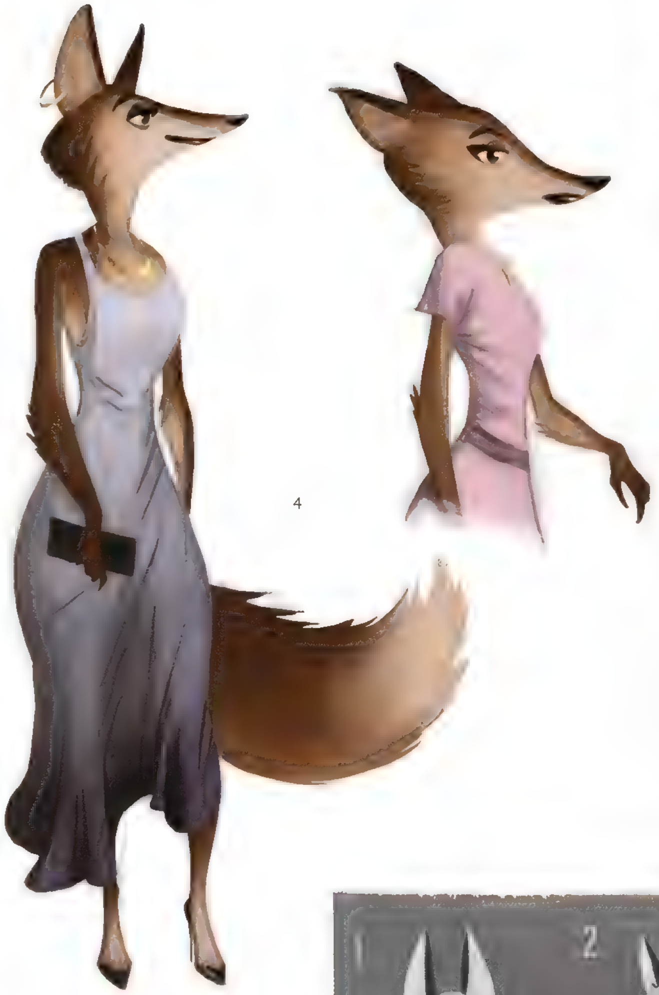


3

1, 3: Julien Le Rolland • 2: Taylor Krahenbuhl • 4: Luc Desmarchelier • 5: Jesse Aclin • 6–9, 11: Anthony Holden • 10: Steph Laberis

> “A WOLF AND A FOX ARE NOT SO DIFFERENT.”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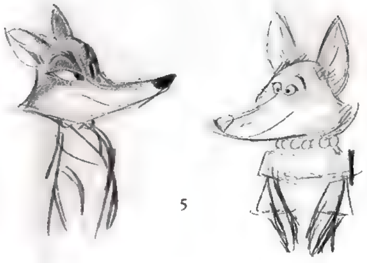
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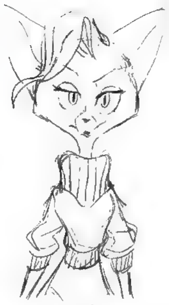
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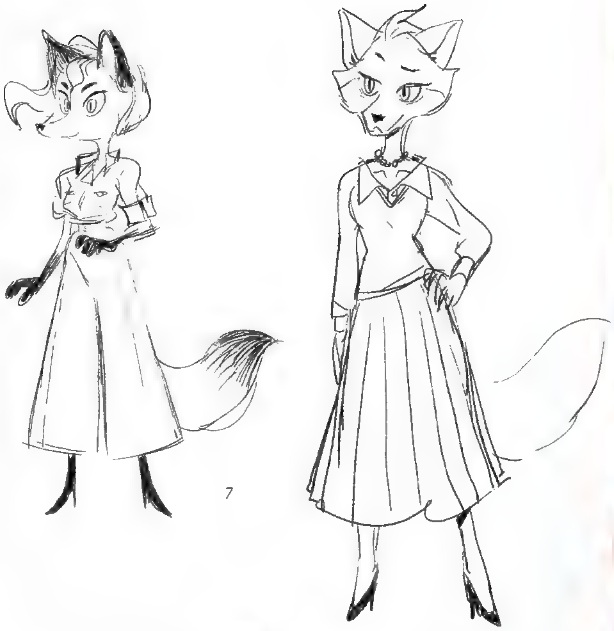
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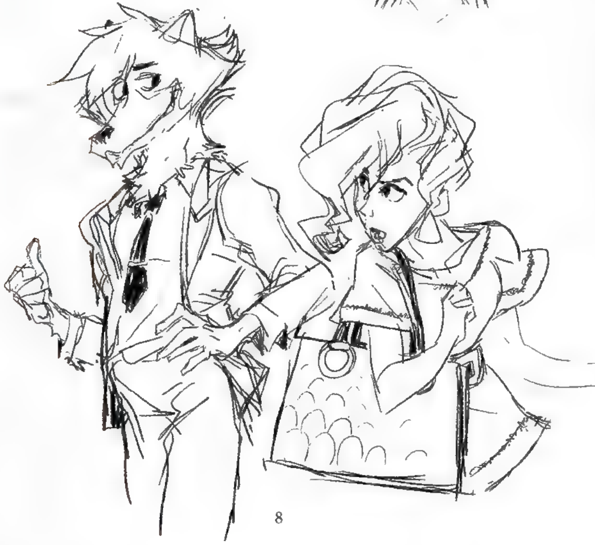
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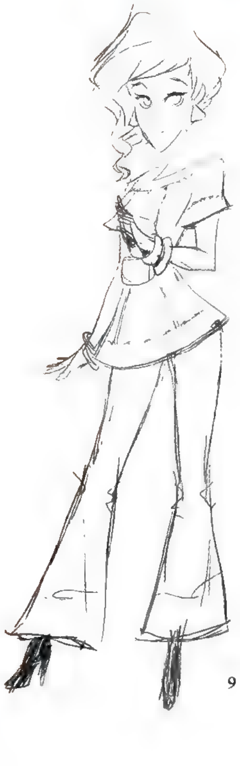
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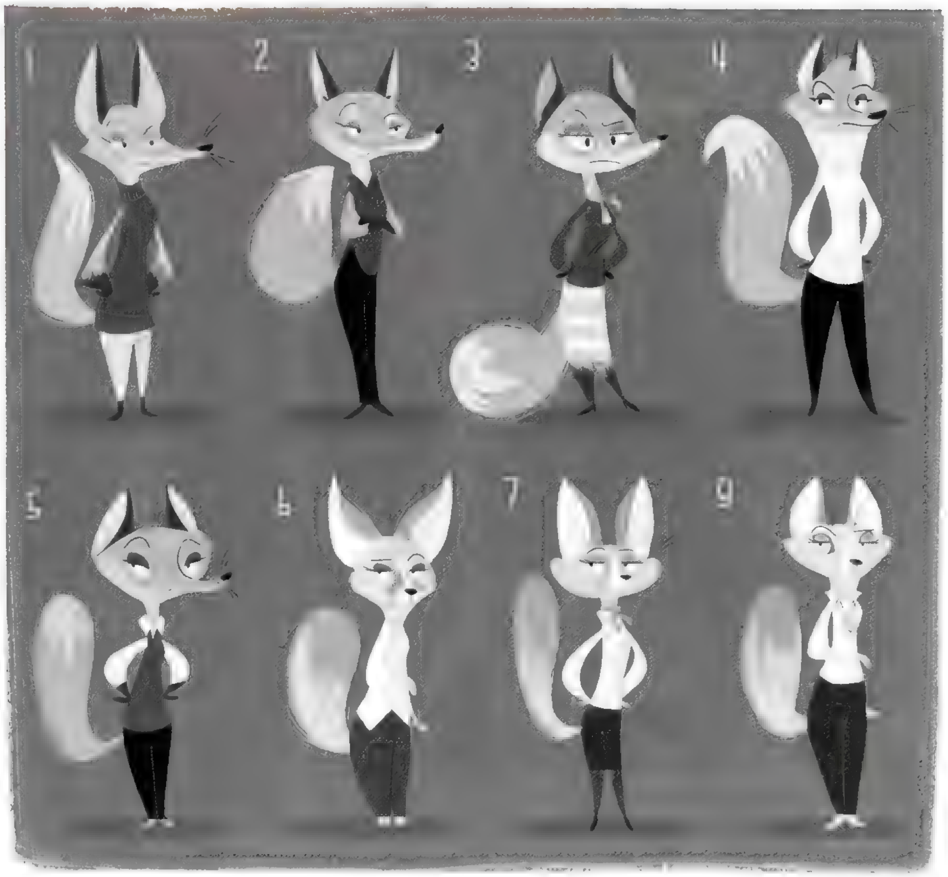

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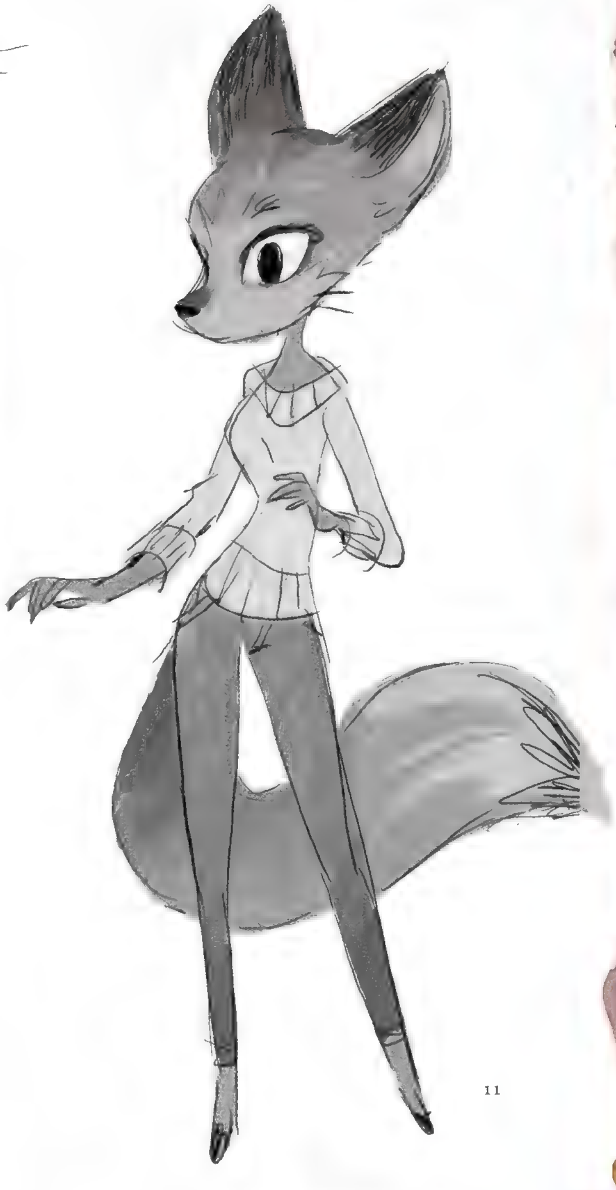
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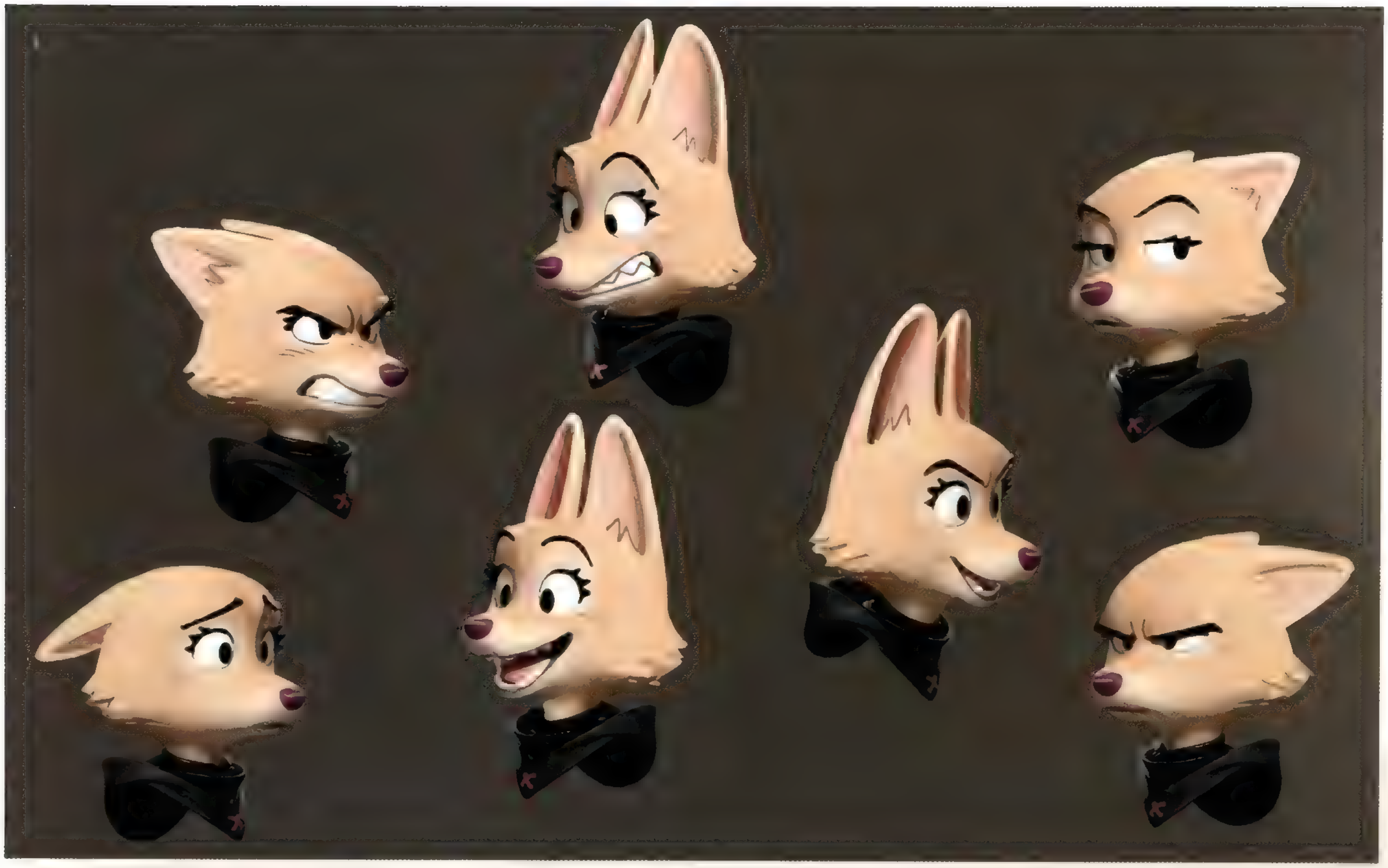

Diane is what Wolf wants to become. She has respect, lives a good life, but she's very cool. When he discovers she also has amazing Bad Guy skills, he sees the path she's laid out for him, using his abilities to help give rather than take.

—JOHN VENZON, LEAD EDITOR

Zazie Beetz has been able to infuse a playfulness into her delivery when voicing this character. The animators are finding those nuances and quirks that she can bring, so when you see Diane as governor, she's not just this straitlaced woman in a power suit; she has a playful edge. And when she's a ninja, she's kick-ass and cool—and really fun.

—REBECCA HUNTLEY, PRODUCER

1: Luc Desmarchelier • 2: (model) Bear Williams & Tom MacDougall • 3: Bear Williams & Jorge A. Capote • 4: Nelson Yokota • 5, 6: Julien Le Rolland

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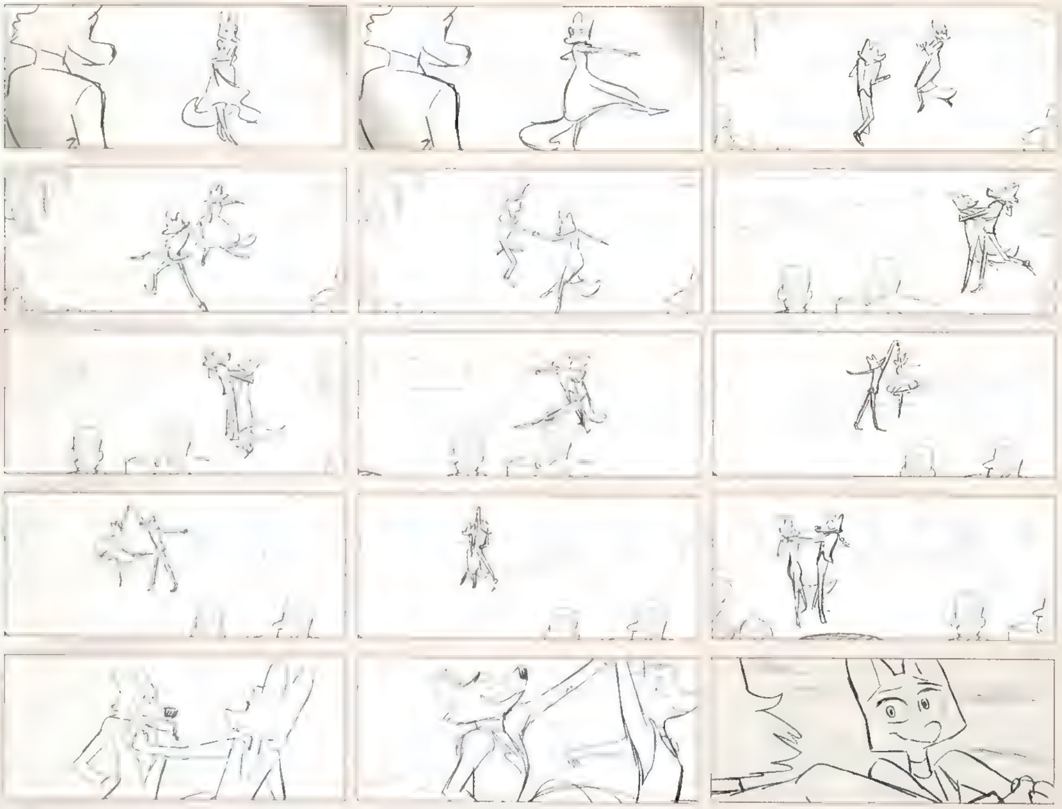

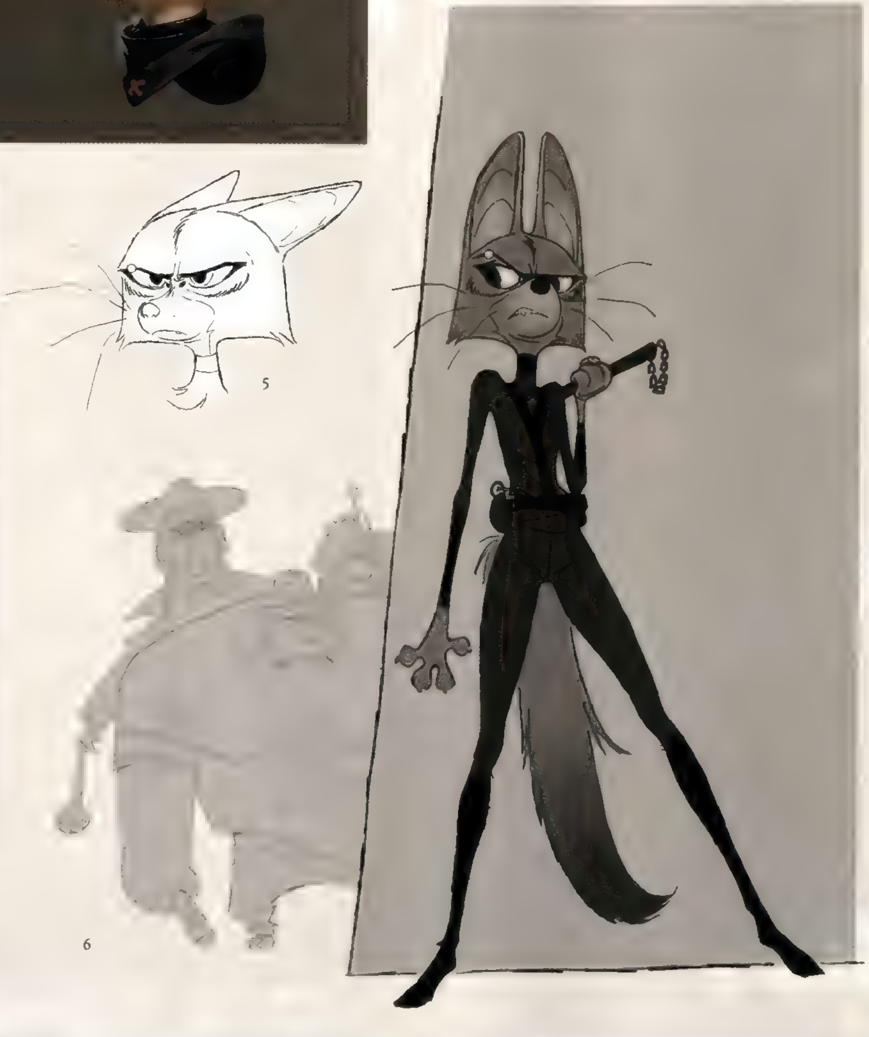

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PROFESSOR RUPERT MARMALADE

Marmalade is kind of jaded. He understands that he can't change how society sees him; he's this cute little fuzzy guy, and that's always going to be the case. I feel he's similar to the Bad Guys at the beginning of the movie, where he thinks, "All right, well, this is how society sees me," so he's going to capitalize on that to reach his own goals. He knows his place, and he's going to take full advantage of that and use his cuteness to gain power.

—RANI NAAMANI, SUPERVISING ANIMATOR

Rani Naamani (supervising animator for Marmalade) can convey a lot of expressions in a very comedic way, and for a villain like Marmalade—where he's very expressive and you have to hate him—his reference is some of the best I've seen from an animator. It's so descriptive and graphic. Rani just has this way of articulating expressions and hand gestures that he captures so well in animation. We're not hiding that Marmalade's the villain, in a sense he's a politician—he's saying the right words, he's smiling a lot—but somehow, I want to punch him in the face. I don't know why. That's the real feeling that we're after!

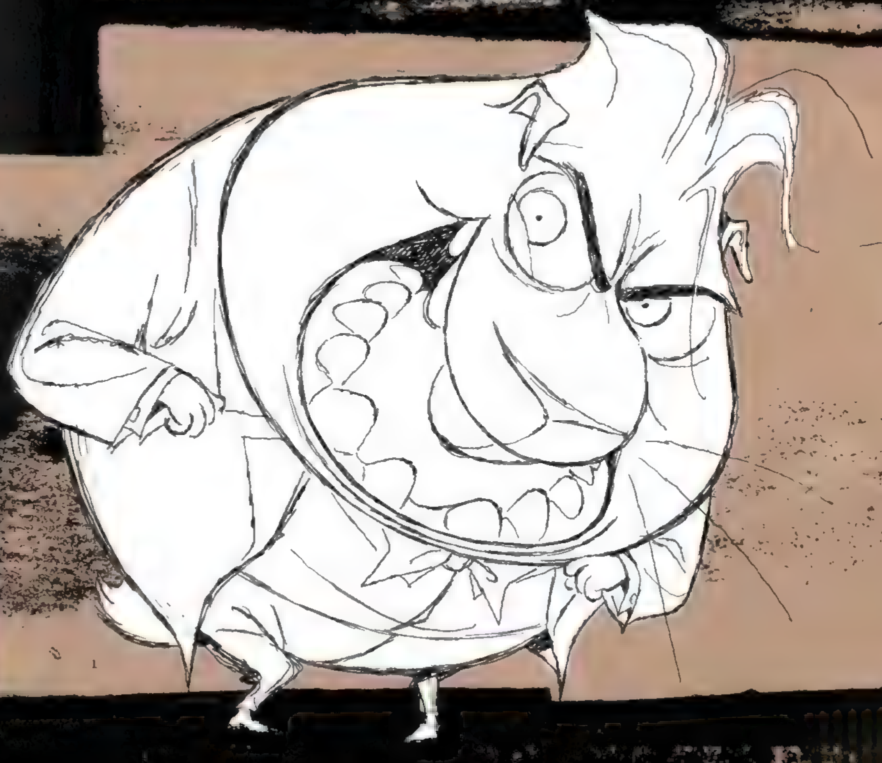
He has a little bit of this sort of condescending smile that we really wanted to home in on. When we discussed Marmalade in the beginning, we wanted that condescending feeling to come through, even when he's revealed to be the villain, so the audience would say, "Of course he was! Of course, I'm not surprised." And actually, in the sequence, we really push the I-want-to-punch-you-in-the-face level more, when revealing to the Bad Guys that he is the villain, when he "removes his mask." We needed to really push the boundaries of him even more. We needed a place to go even further. Hopefully, the audience will "love-hate him" as much as we do.

—JP SANS, HEAD OF CHARACTER ANIMATION

Marmalade knows his inherent cuteness allows him to get away with things. He takes maniacal pleasure in his ability to commit crimes without being held accountable. As a result, other people have to bear the burden of blame.

—MATT FLYNN, STORY LEAD

RICHARD AYOADE



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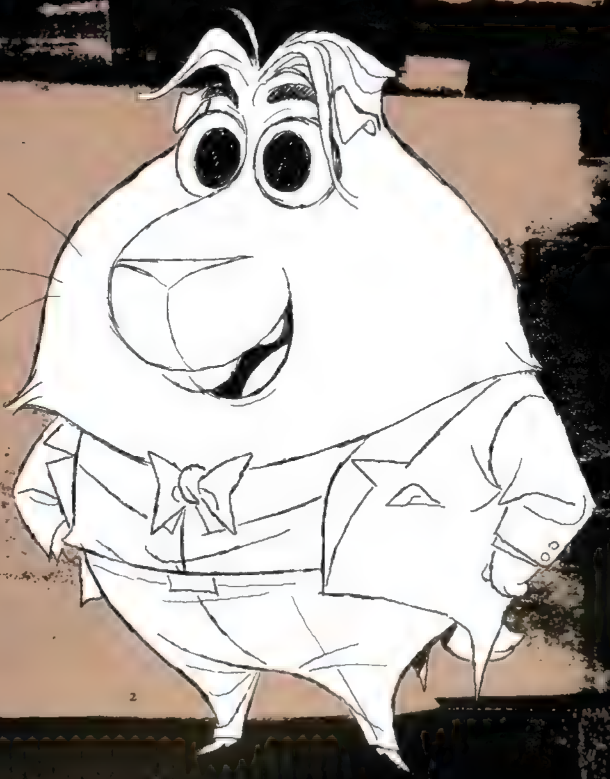

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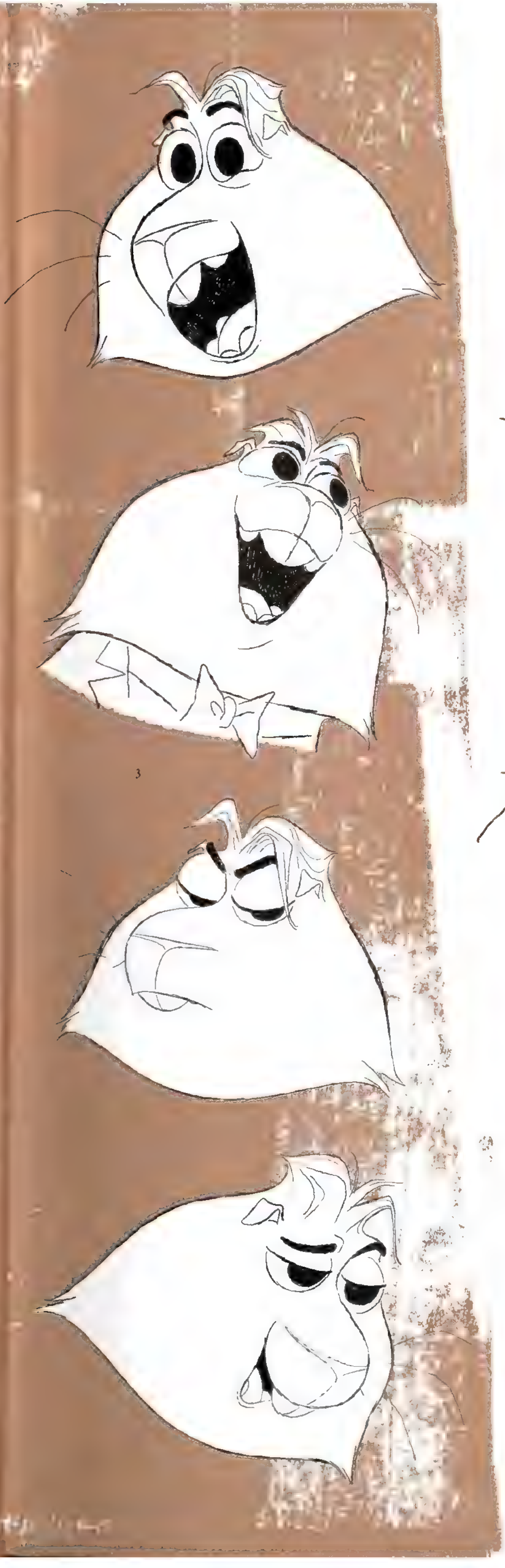
1–4: Julien Le Rolland



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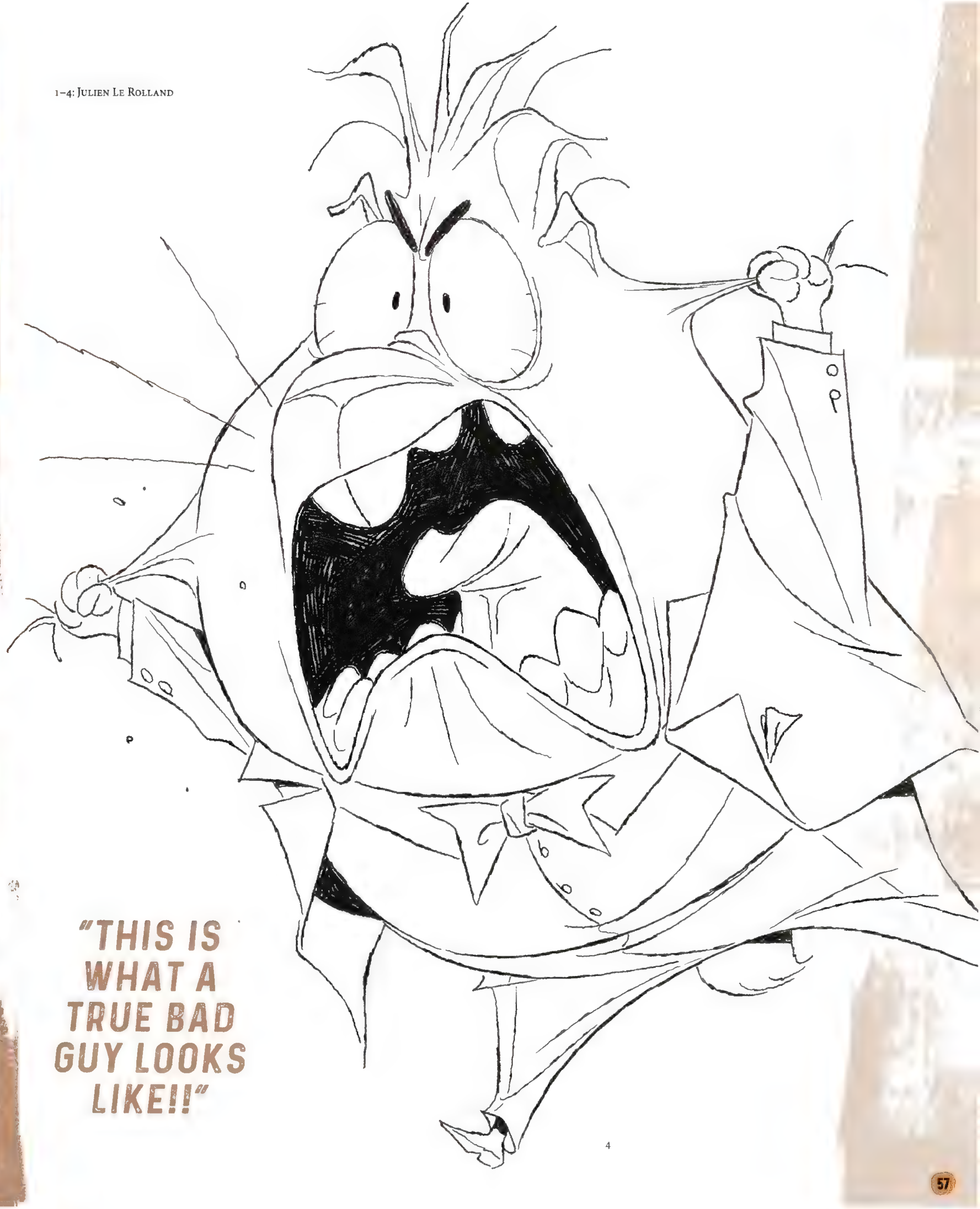

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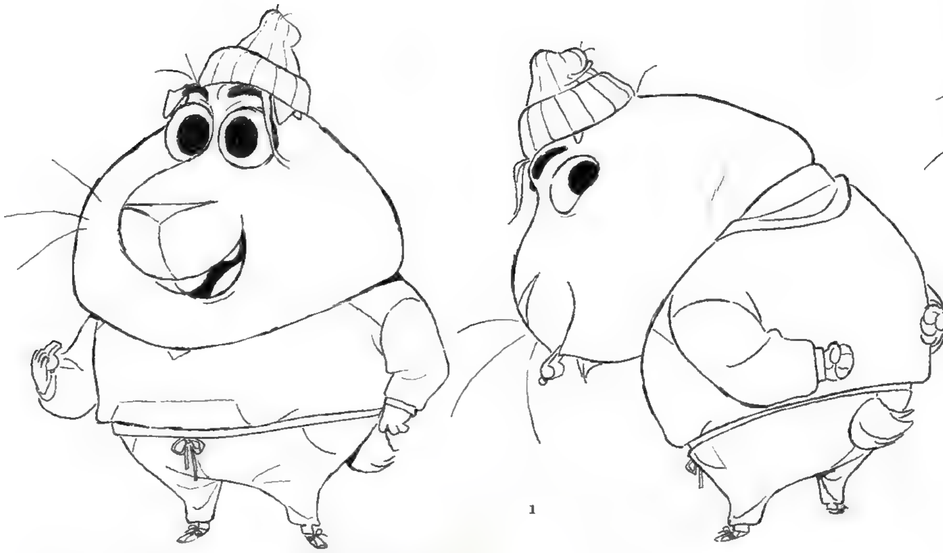
"THIS IS WHAT A TRUE BAD GUY LOOKS LIKE!!"



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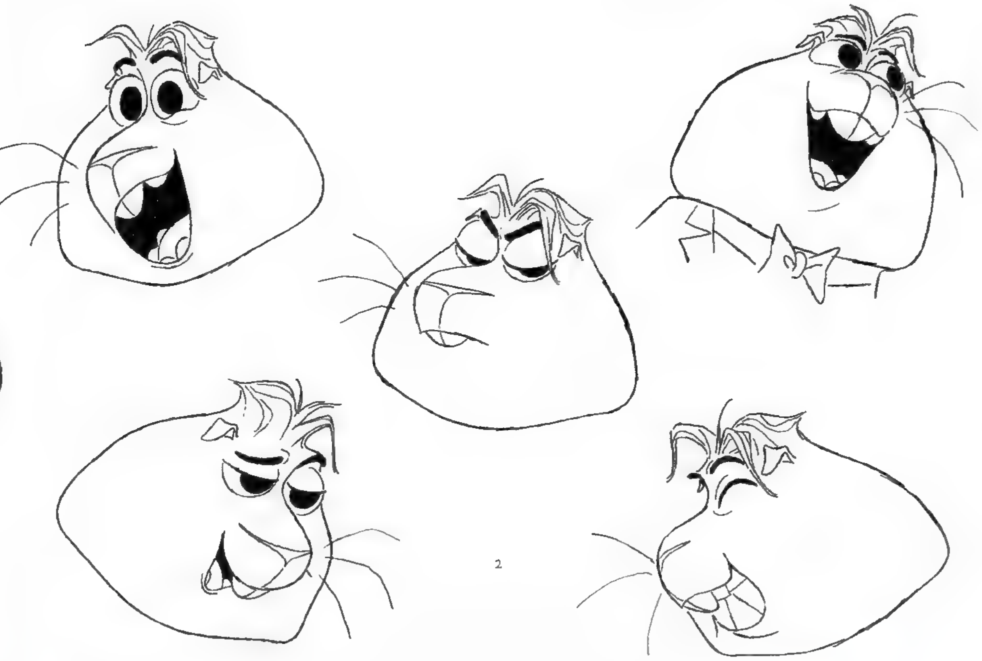

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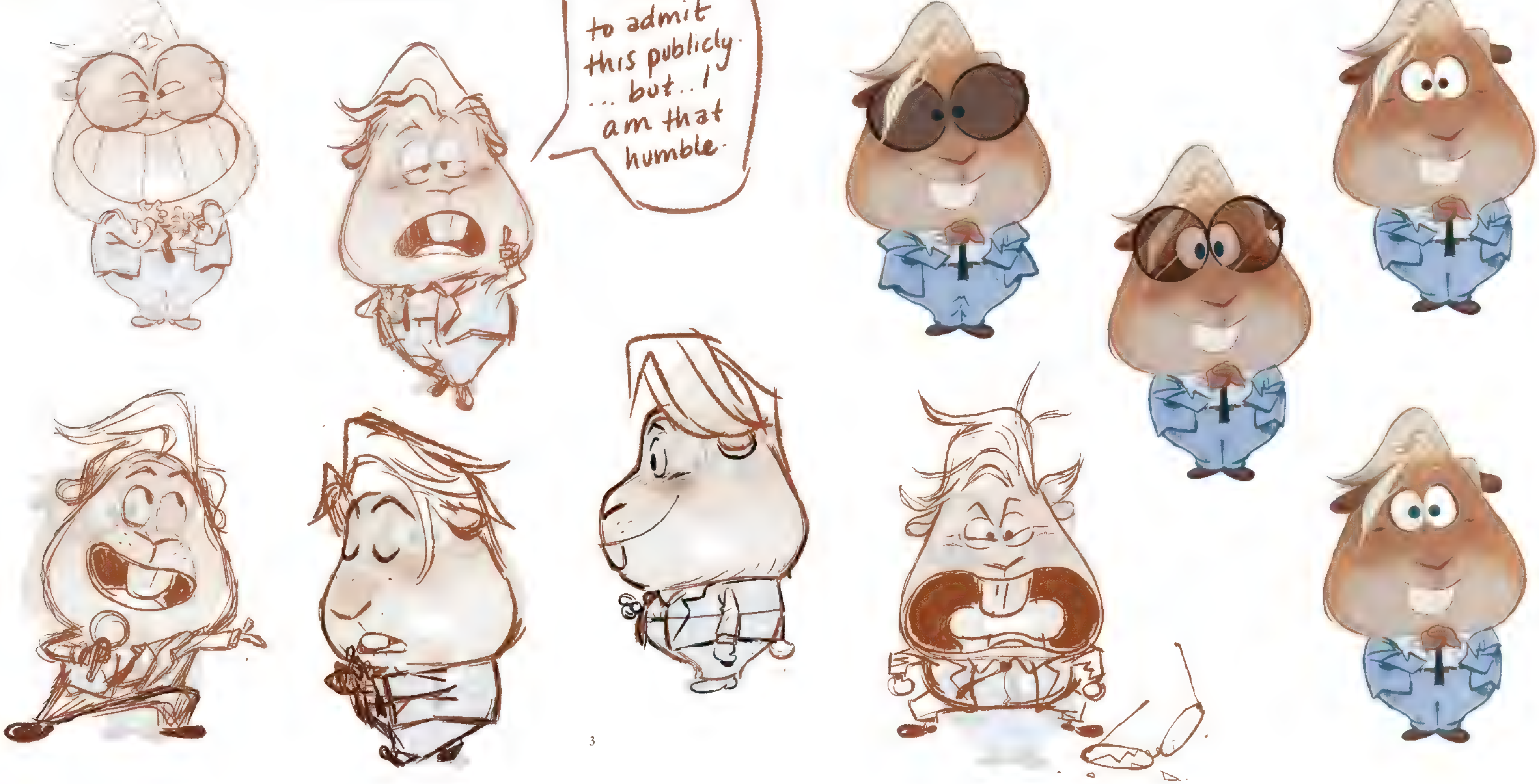
1, 2: Julien Le Rolland • 3: Taylor Krahenbuhl • 4: Jesse Aclin • 5, 6, 8–10, 12, 13: Anthony Holden • 7, 11: Luc Desmarchelier


I hate to admit this publicly... but.. I am that humble.

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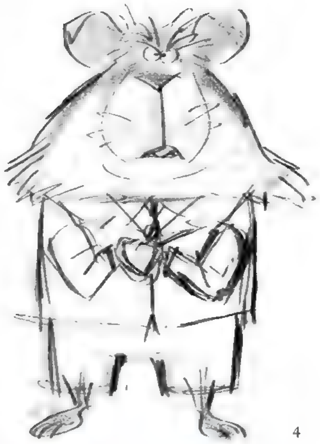

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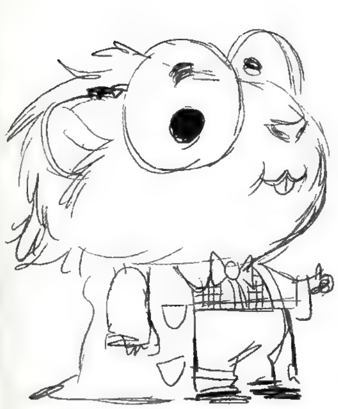
Editing a hidden villain is a twofold thing. When you think he's a good guy, I make sure that Marmalade is on the back foot. In other words, I make sure that Wolf is encroaching on his editing space to show that he's a meek little guy. Then, when he's revealed to be the villain, I invert that, and I have Marmalade cutting off other people's shots, stepping on their lines, to show what a little jerk he really is.

—**JOHN VENZON, LEAD EDITOR**



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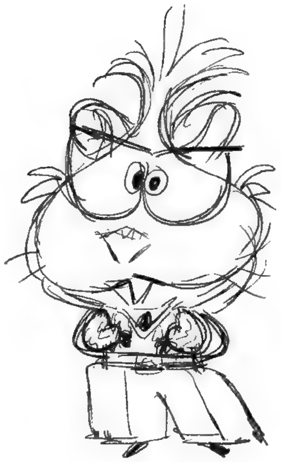

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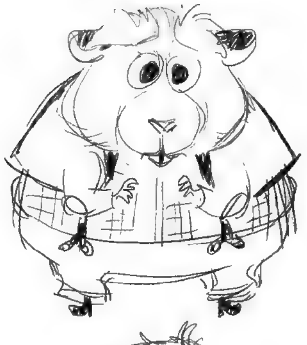

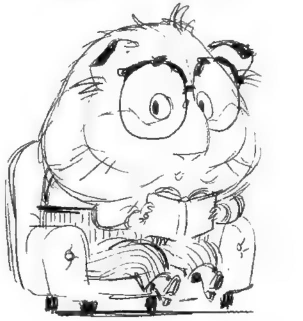

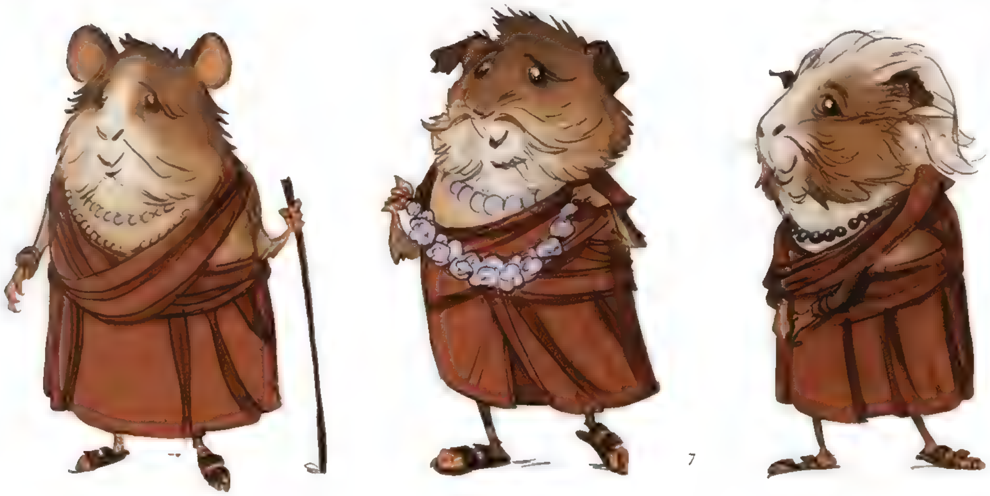

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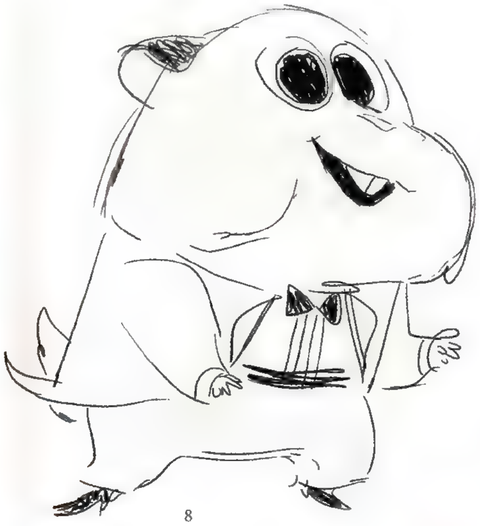

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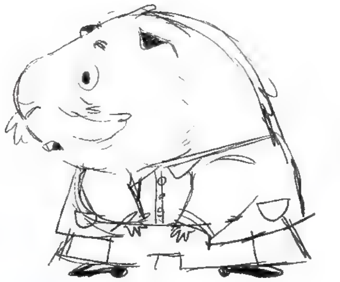

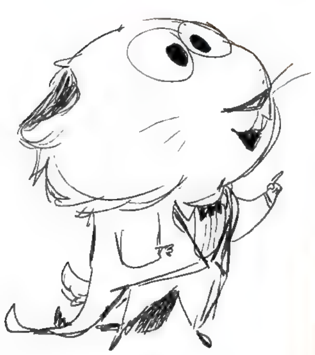

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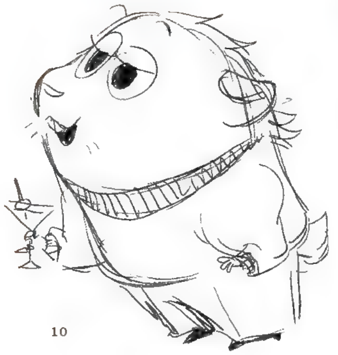

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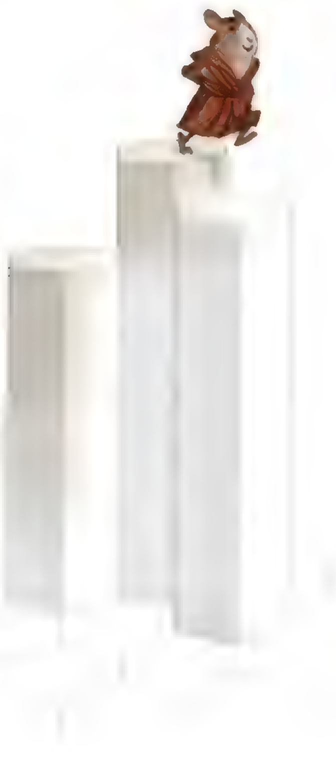

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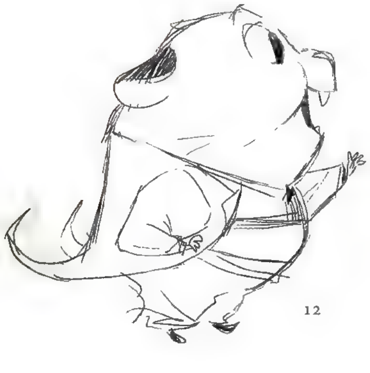

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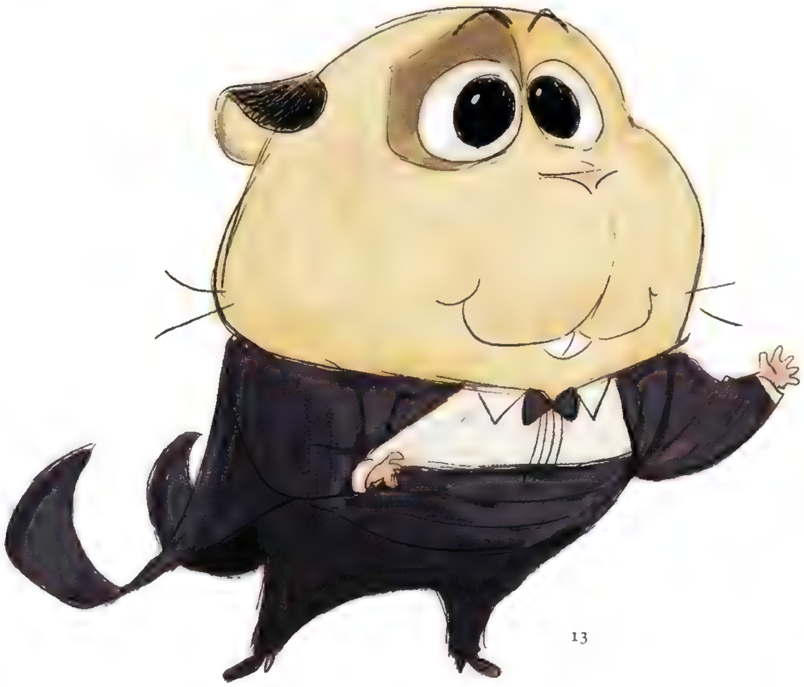

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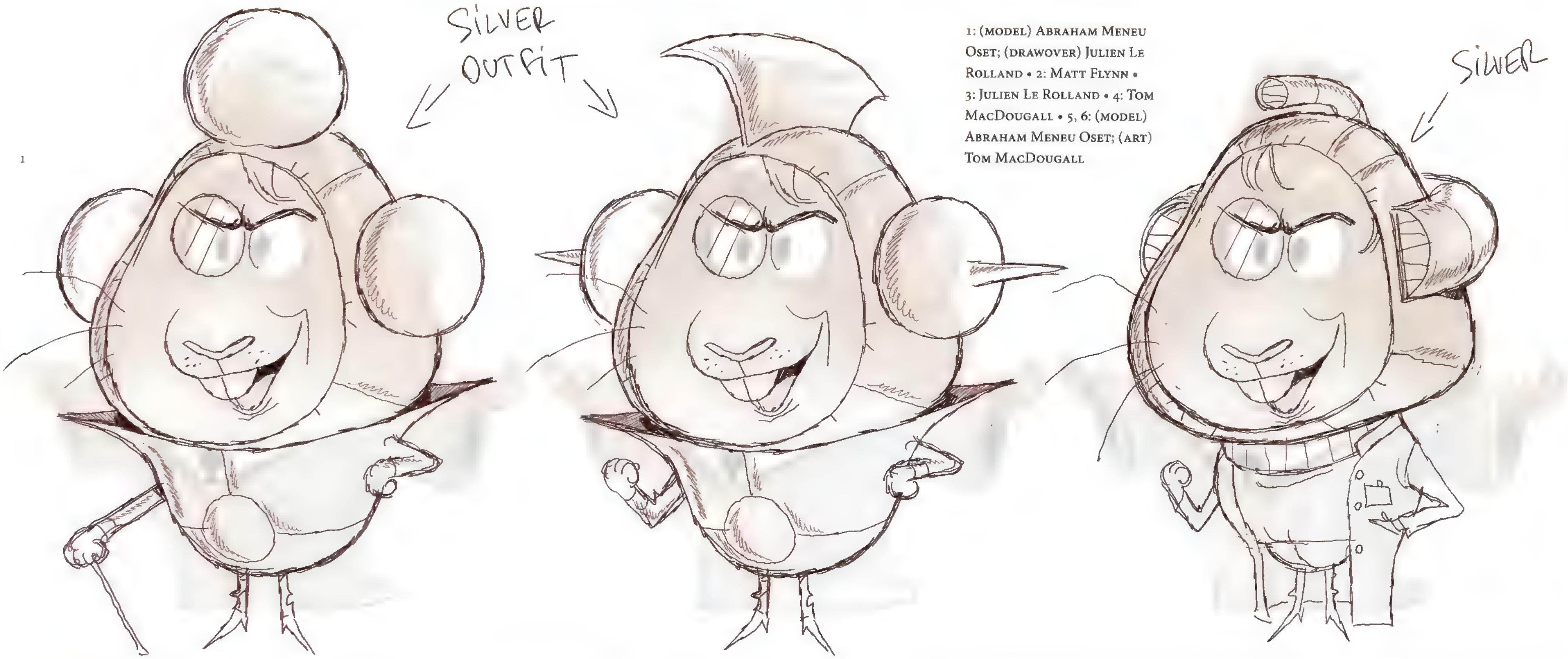
"I TRIED TO HELP THEM, BUT IN THE END, IT'S THE SAME OLD STORY: BAD GUYS BAD, GOOD GUYS GOOD."

1



1: (model) Abraham Meneu Oset; (drawover) Julien Le Rolland • 2: Matt Flynn • 3: Julien Le Rolland • 4: Tom MacDougall • 5, 6: (model) Abraham Meneu Oset; (art) Tom MacDougall

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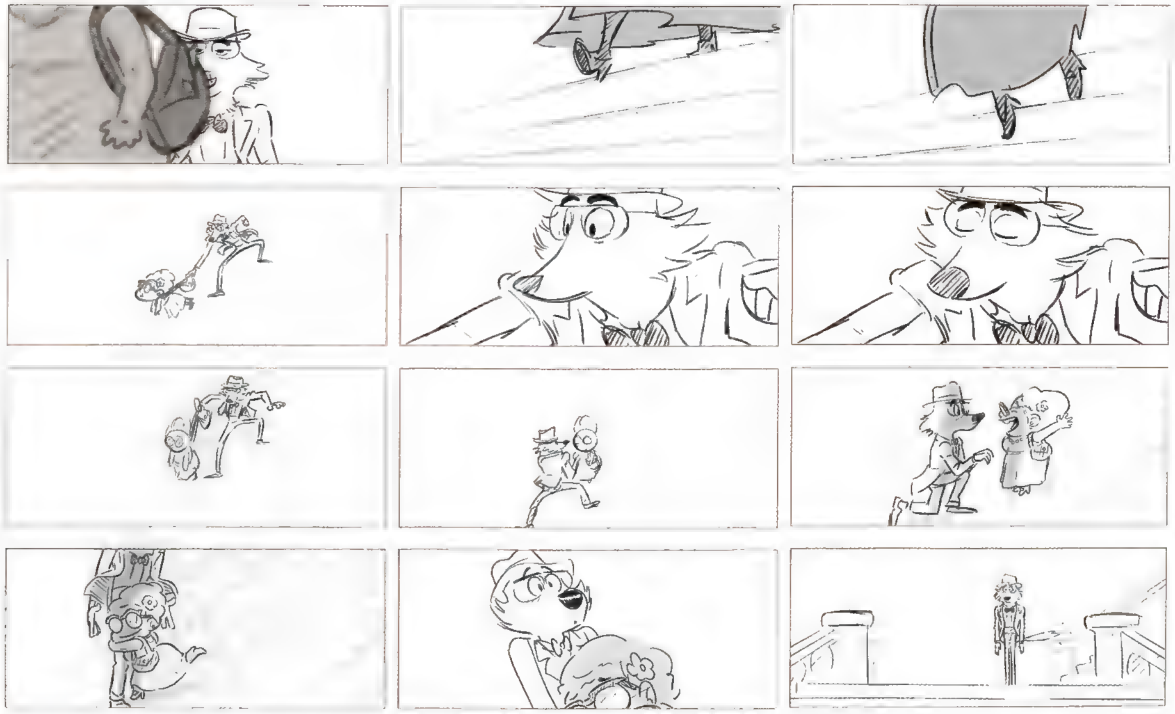

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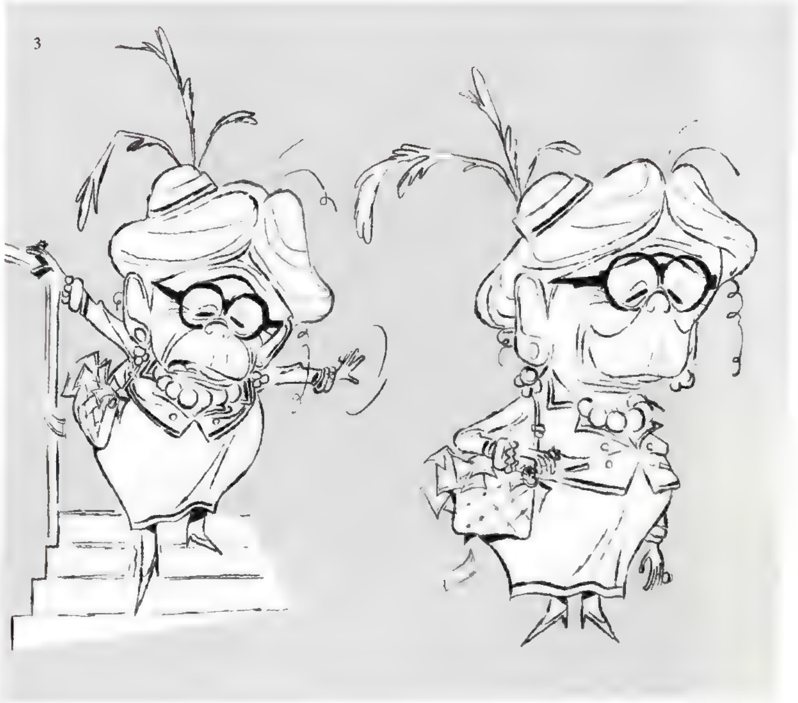
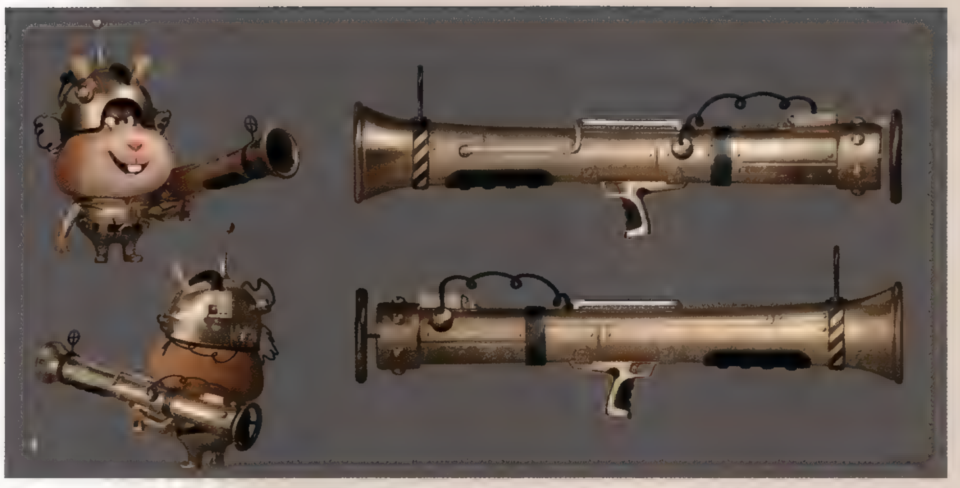


One of the fun things about Professor Marmalade is his costumes. He's rather eccentric, so his extravagant outfits were really fun to do. I think his coolest costume is the bold villain outfit, which features a gold lamé suit, gold helmet, and a multitude of gold accessories.

—PAOLO JOSÉ DEGUZMAN, SURFACING SUPERVISOR



What's Marmalade's motivation? A selfish need for more money and power. What else is there? He has everything but still wants more.

—PIERRE PERIFEL, DIRECTOR

There's a delicious kind of egotism to Richard Ayoade's performance. Professor Marmalade pretends to be this philanthropic humanitarian—people are just in awe of everything he does—but instead of being incredibly modest about it, he relishes that praise and eats it up. That's the character—he's smug and self-aggrandizing. But of course, behind that veil of cuteness lies a dark and selfish heart.

—DAMON ROSS, PRODUCER

CUDDLES

At the beginning of the movie, Cuddles seems like the typical butler of a wealthy, well-known philanthropist but turns out to be something more—a henchman. Of course, by extension, if Professor Marmalade has a henchman, then he is probably not who he says he is. Cuddles is an enigma, and the more we try to understand him, the more we realize that he's an answer to a question that doesn't need to be asked. It's great to have a character that's so mysterious; he could be anything.

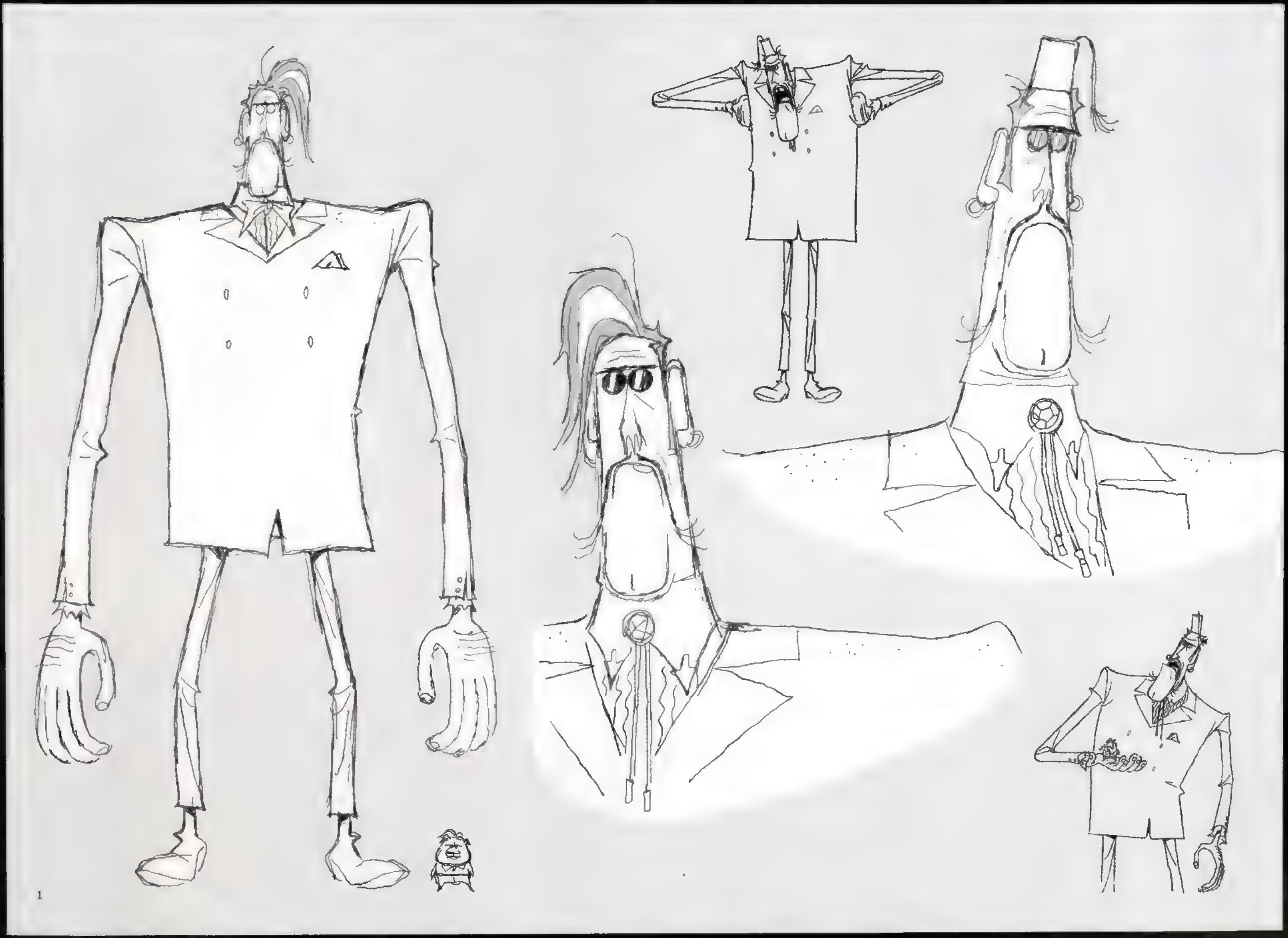
—NELSON YOKOTA, HEAD OF STORY

In a world essentially where everything is so graphic, every character is very graphic, Cuddles fits that bill almost 100 percent. He is a long rectangle with a little itty-bitty head, really long arms and legs, and he has a lot of cloth in between—perfect for our department.

—NICHOLAS AUGELLO, CHARACTER EFFECTS SUPERVISOR

I think Cuddles is trying to impress Marmalade so he can get the one thing he has never had from his employer—a compliment!

—RANI NAAMANI, SUPERVISING ANIMATOR



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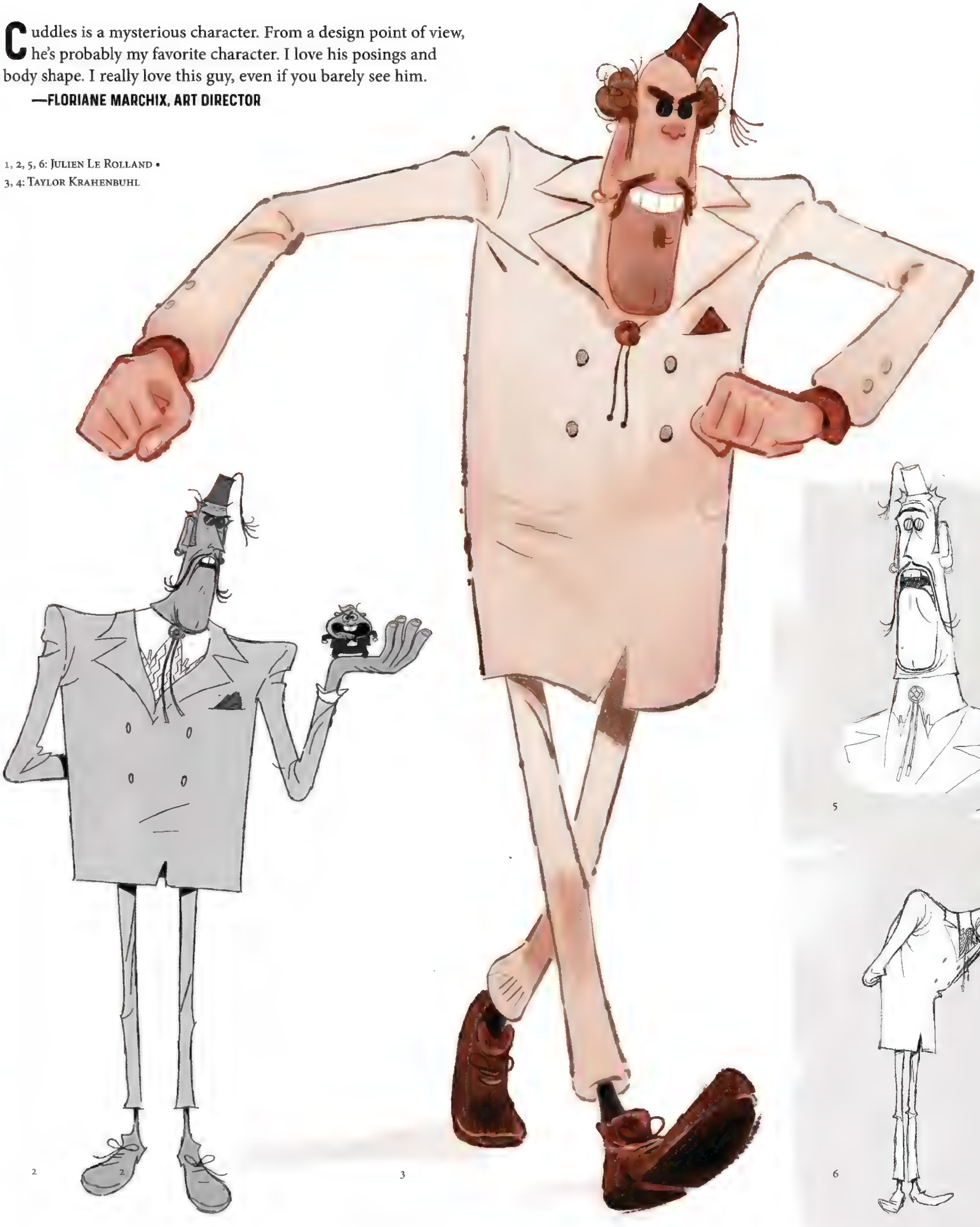
Cuddles is a mysterious character. From a design point of view, he's probably my favorite character. I love his posings and body shape. I really love this guy, even if you barely see him.

—FLORIANE MARCHIX, ART DIRECTOR

1, 2, 5, 6: Julien Le Rolland •
3, 4: Taylor Krahenbuhl



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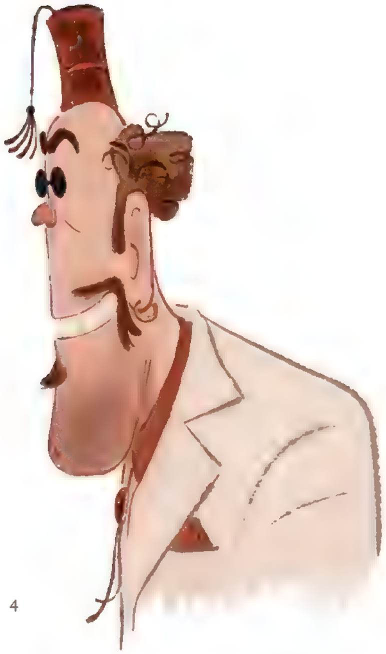

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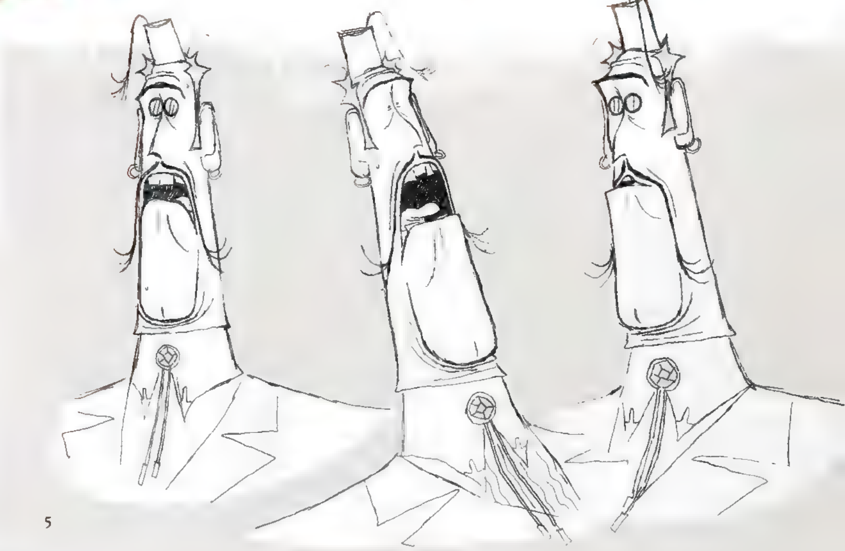

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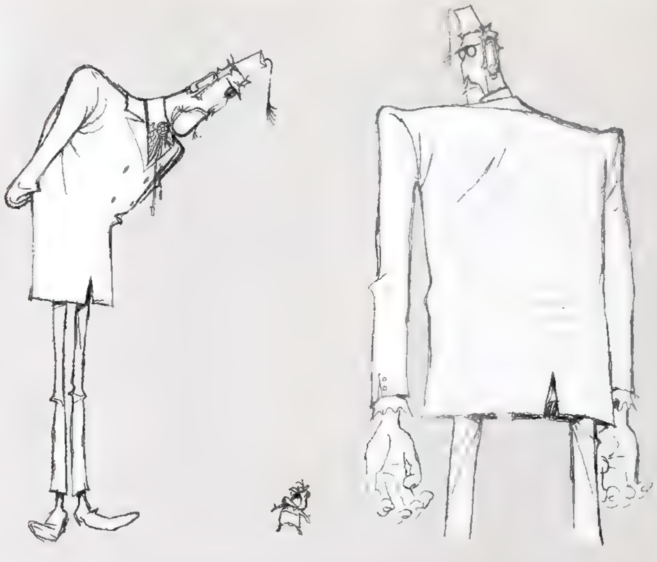

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POLICE CHIEF MISTY LUGGINS

Police Chief is a secondary character who's one of the most fun characters that I've ever had the pleasure to work with, and it's because she is always at 100 percent. She is good-natured; she is a good cop; she obeys the rules. Actor Alex Borstein—who is amazing—was able to give us a performance that felt very genuine for a by-the-rules character who is fixated on nabbing the Bad Guys. So we started thinking, "Well, what if she had tunnel vision?" Her goal is just to get the Bad Guys, and having that rule gave the animators very creative ways of showing that when it came down to animating her—sometimes it would get too ridiculous, which made it so much funnier.

—JP SANS, HEAD OF CHARACTER ANIMATION

Police Chief is constantly trying to maintain a certain type of order in a city of chaos. I understand her pain!

—DAVID PATRICK VALERA, FINAL LAYOUT SUPERVISOR

There was no limit to Police Chief's strength in the beginning. I remember one 2D test I did, where she was surfing over cars and was basically indestructible. Pierre said, "That's cool, but maybe we need to tone her down a little bit," and that's when the limits were set. She's still human after all.

—JORGE A. CAPOTE, ANIMATOR

1

ALEX BORSTEIN

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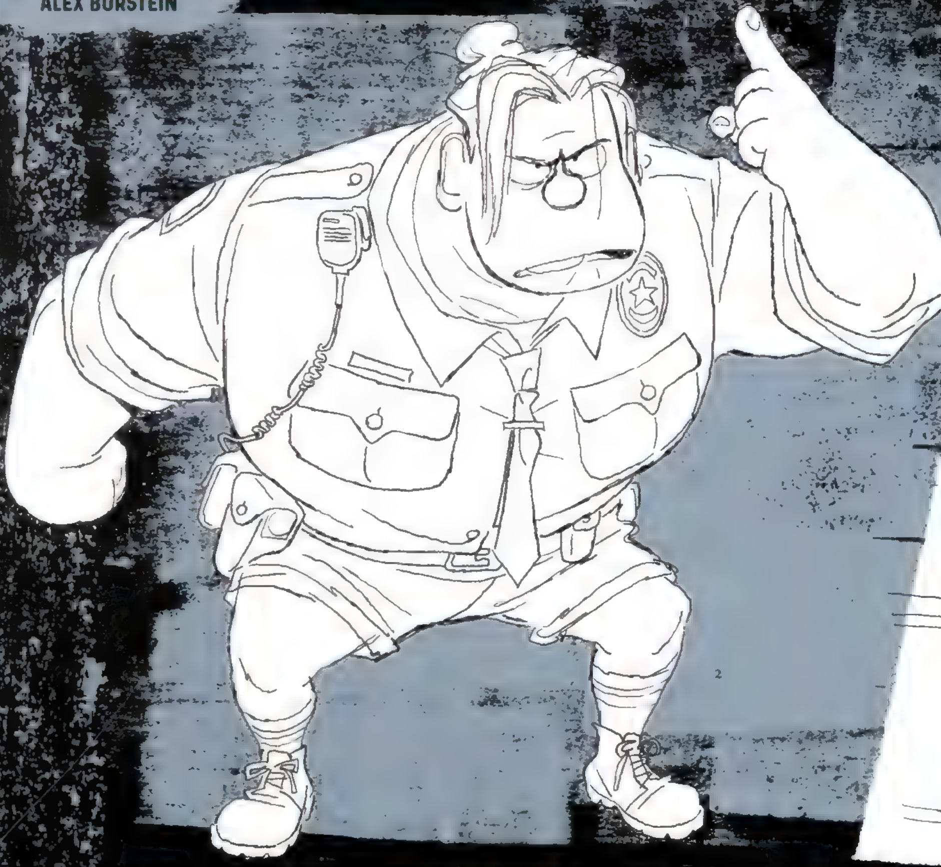

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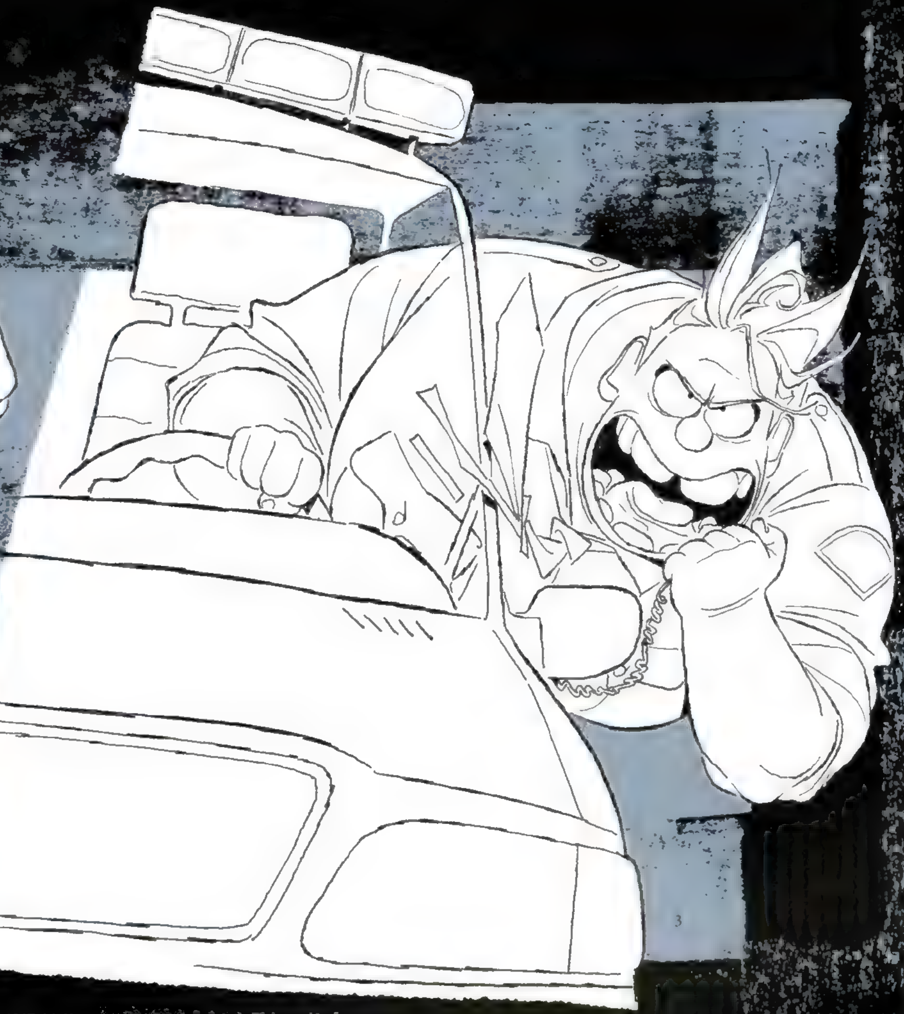
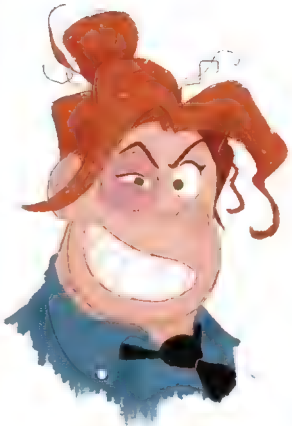


1: Photograph by Kathryn Wirsing • 2, 3, 7: Julien Le Rolland • 4–6, 8, 9: Taylor Krahenbuhl



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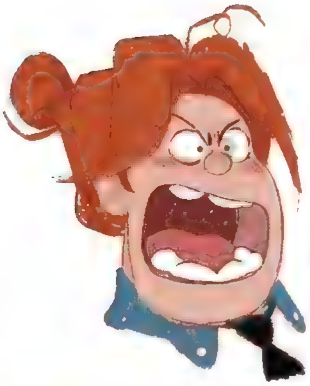

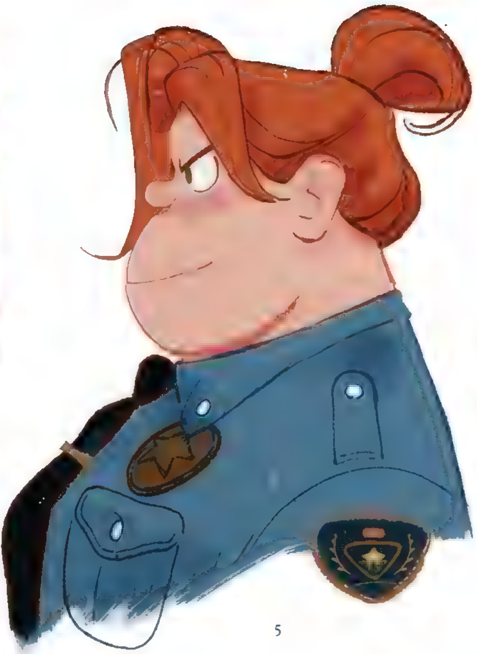

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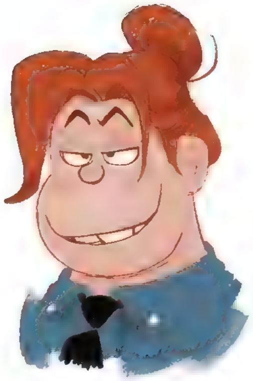

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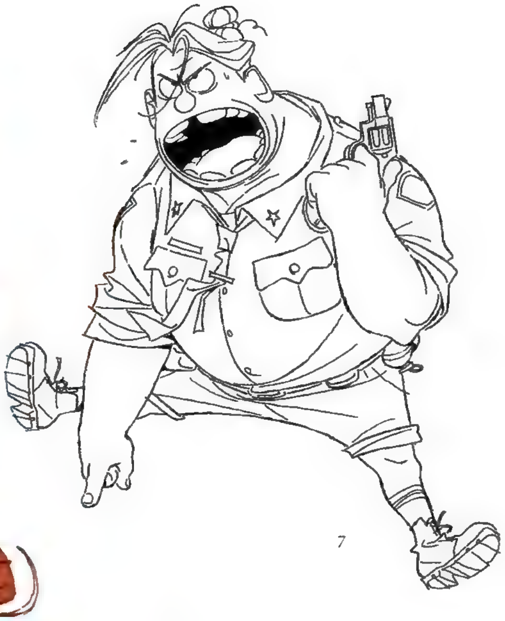

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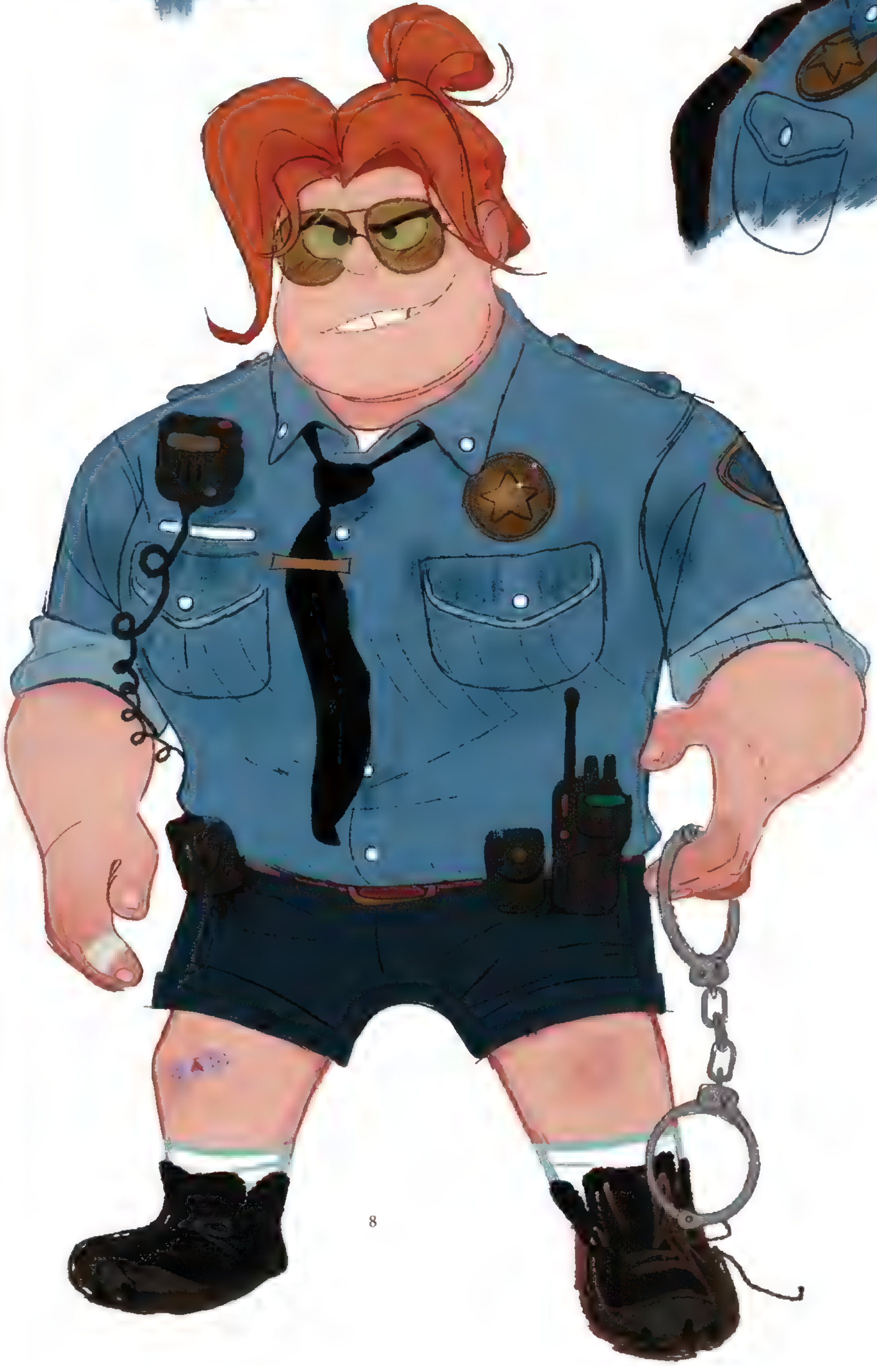

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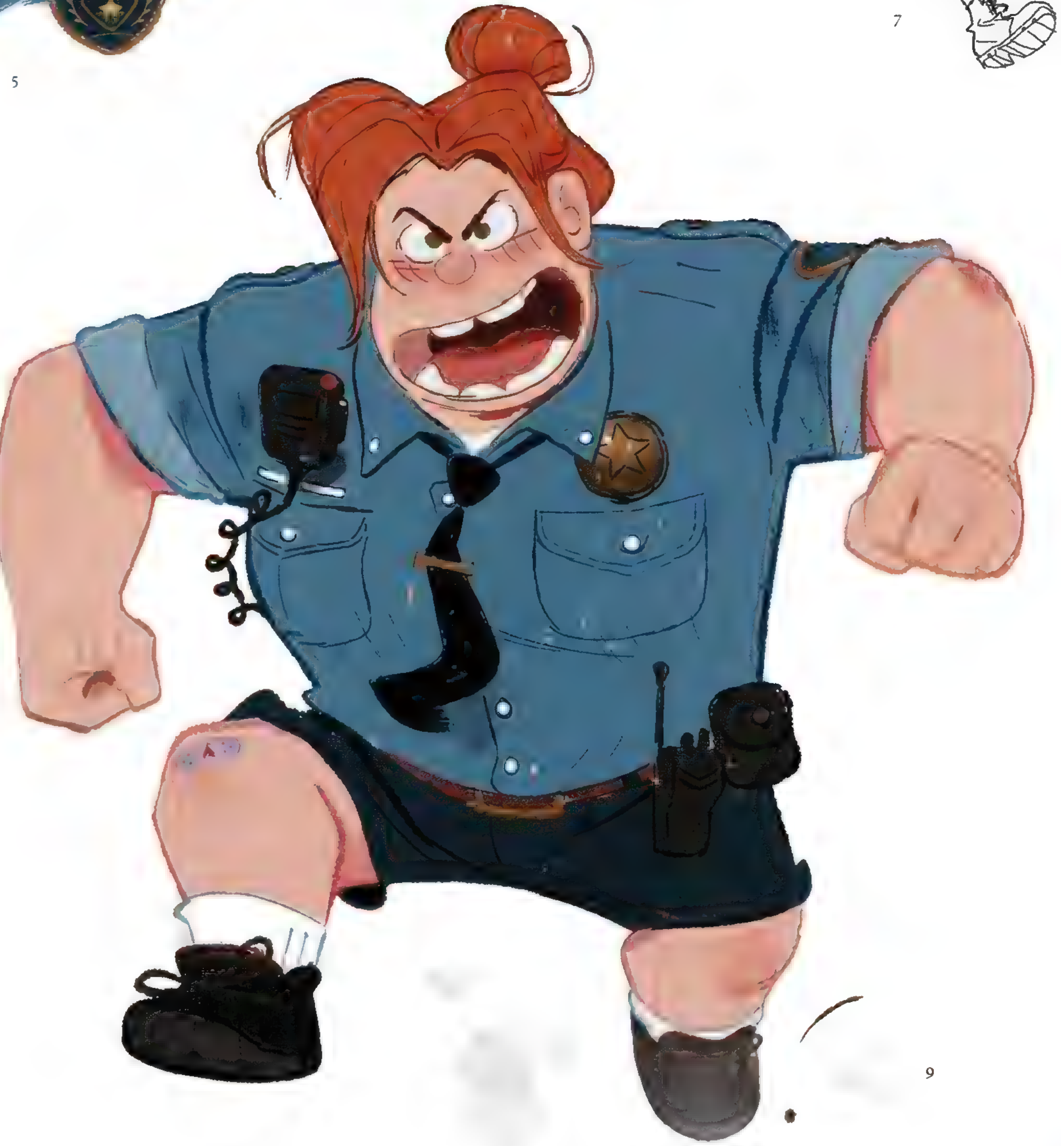

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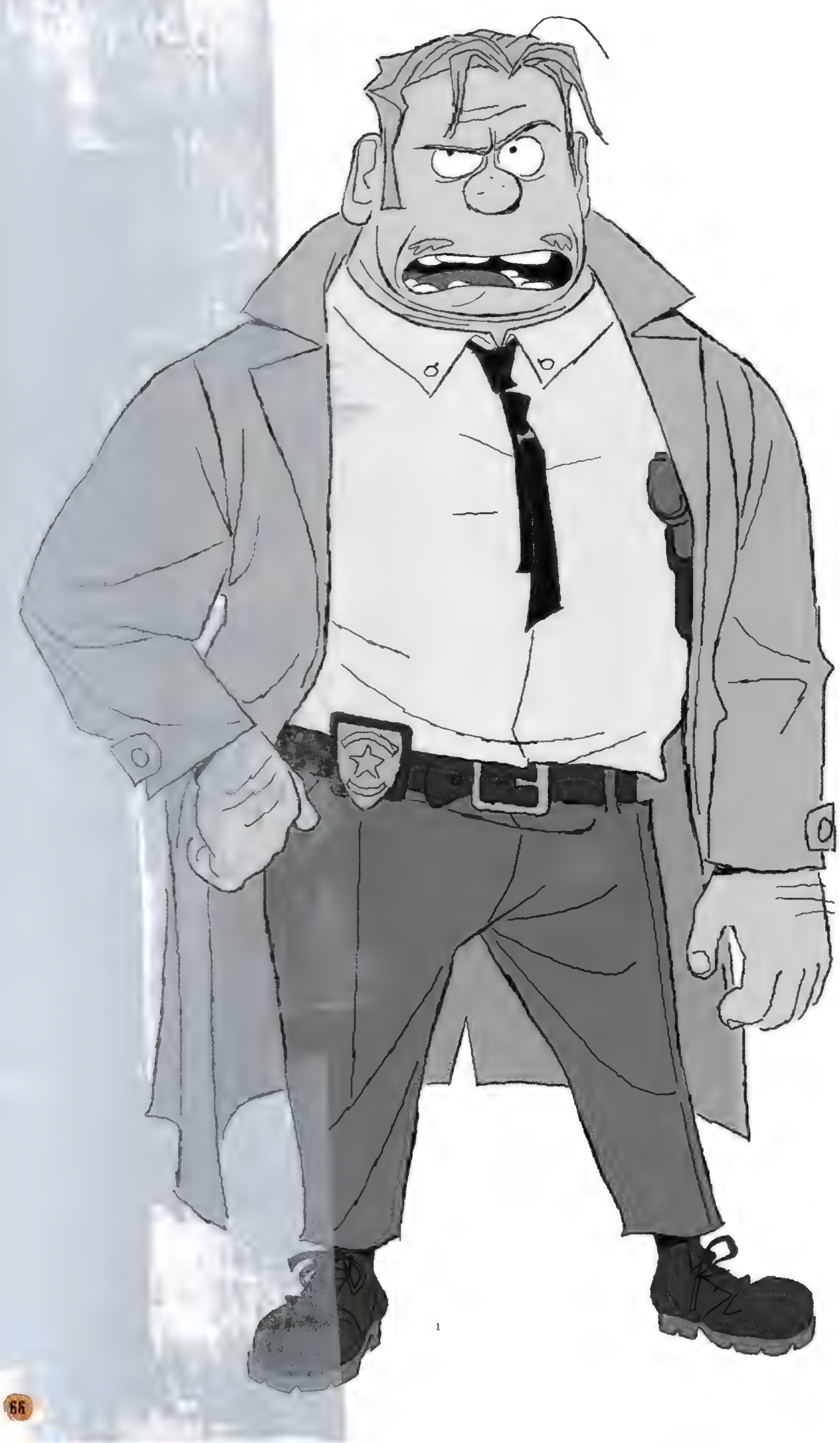

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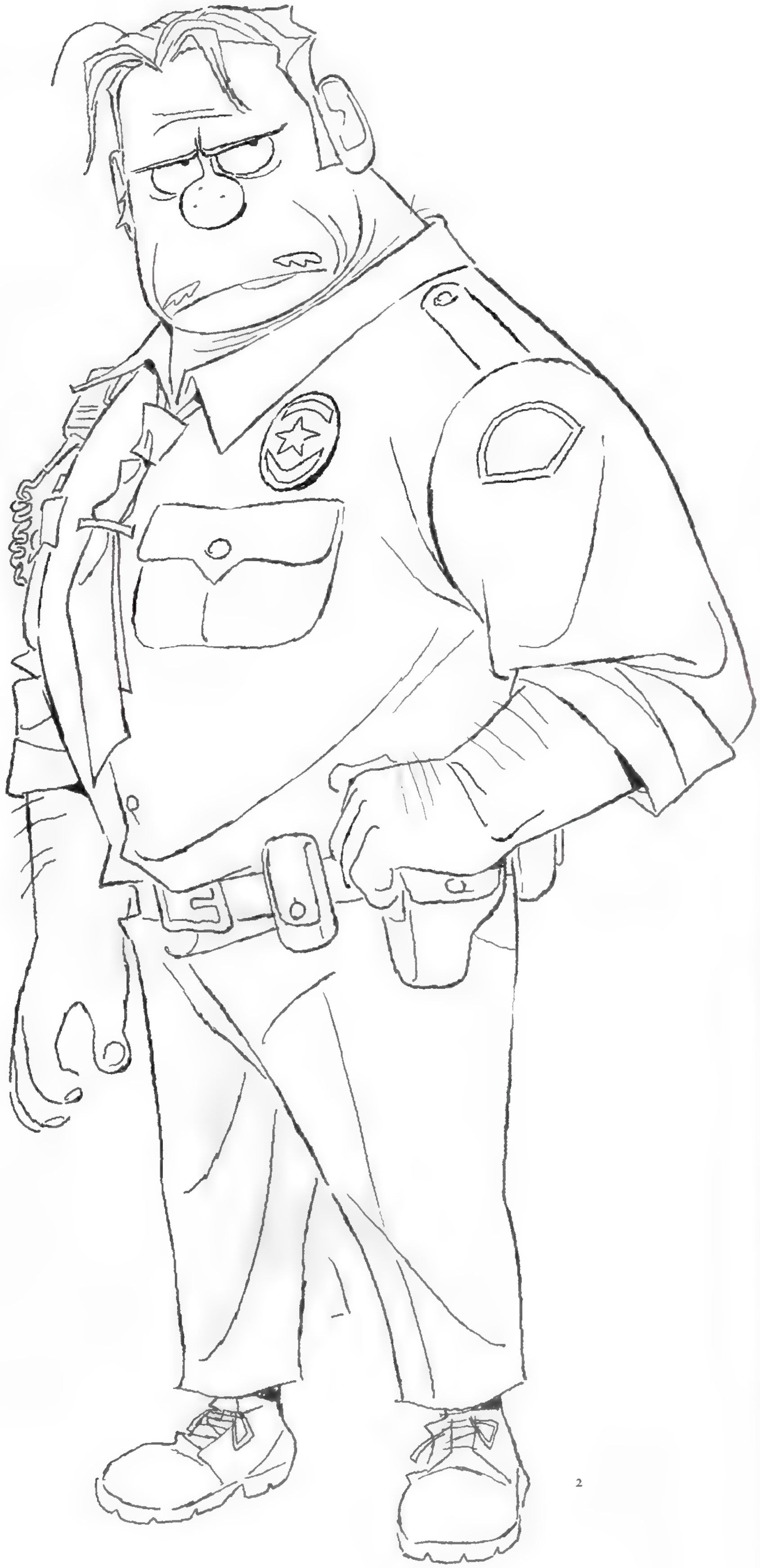

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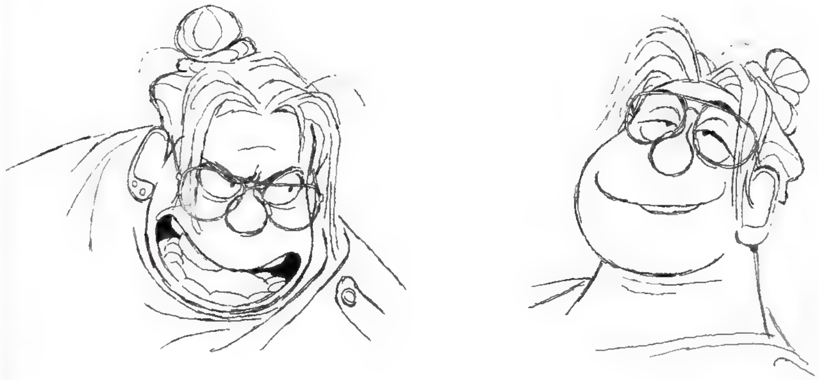

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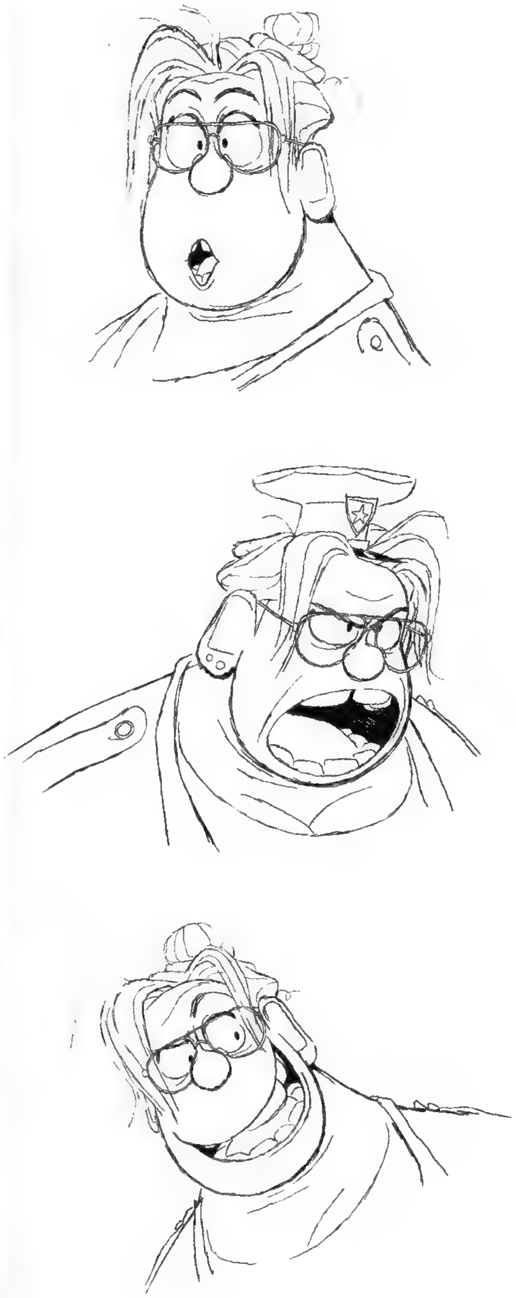
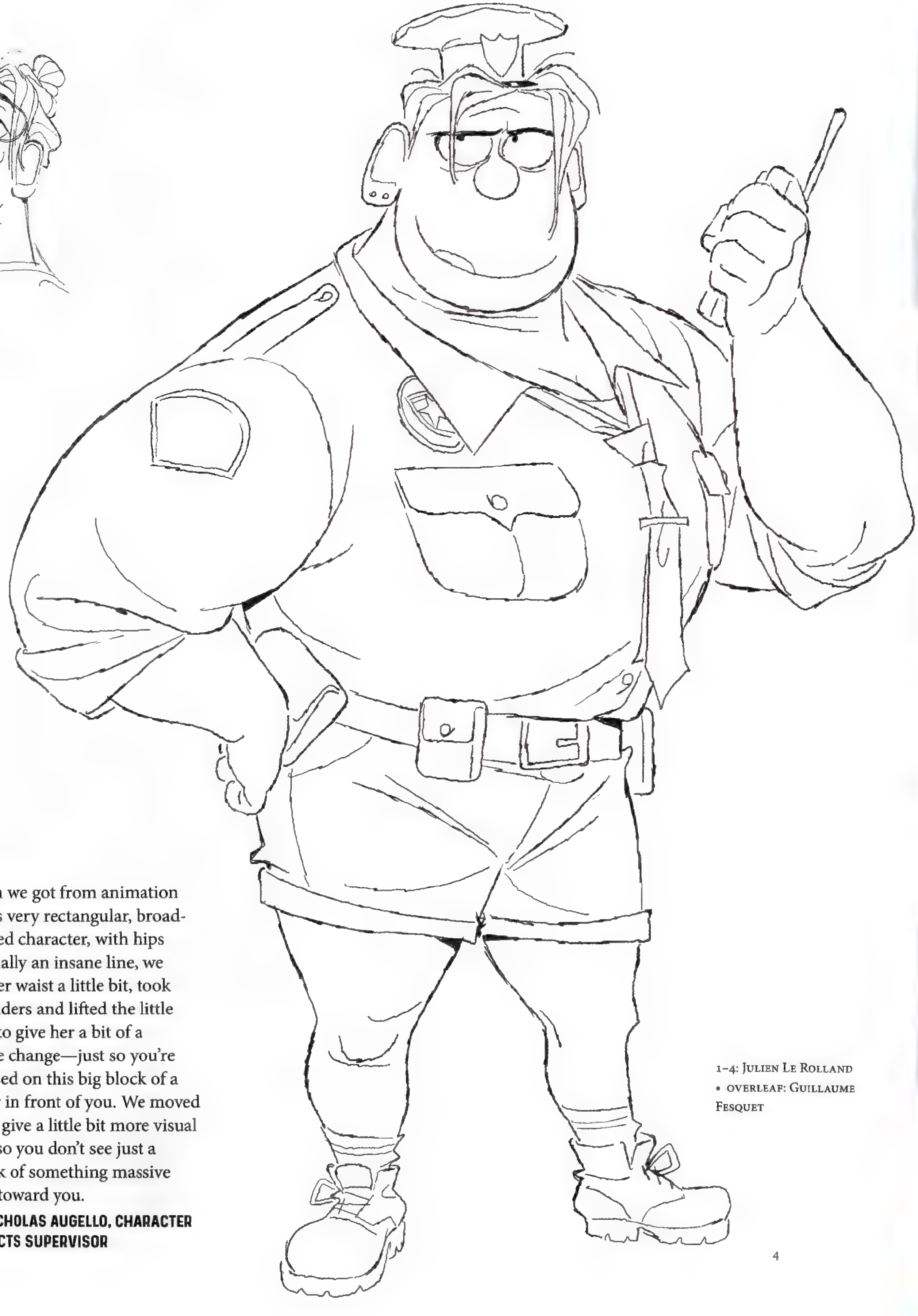


When we got from animation this very rectangular, broad-shouldered character, with hips in essentially an insane line, we shrank her waist a little bit, took her shoulders and lifted the little epaulets to give her a bit of a silhouette change—just so you're not focused on this big block of a character in front of you. We moved the tie to give a little bit more visual interest, so you don't see just a big chunk of something massive running toward you.

—NICHOLAS AUGELLO, CHARACTER EFFECTS SUPERVISOR



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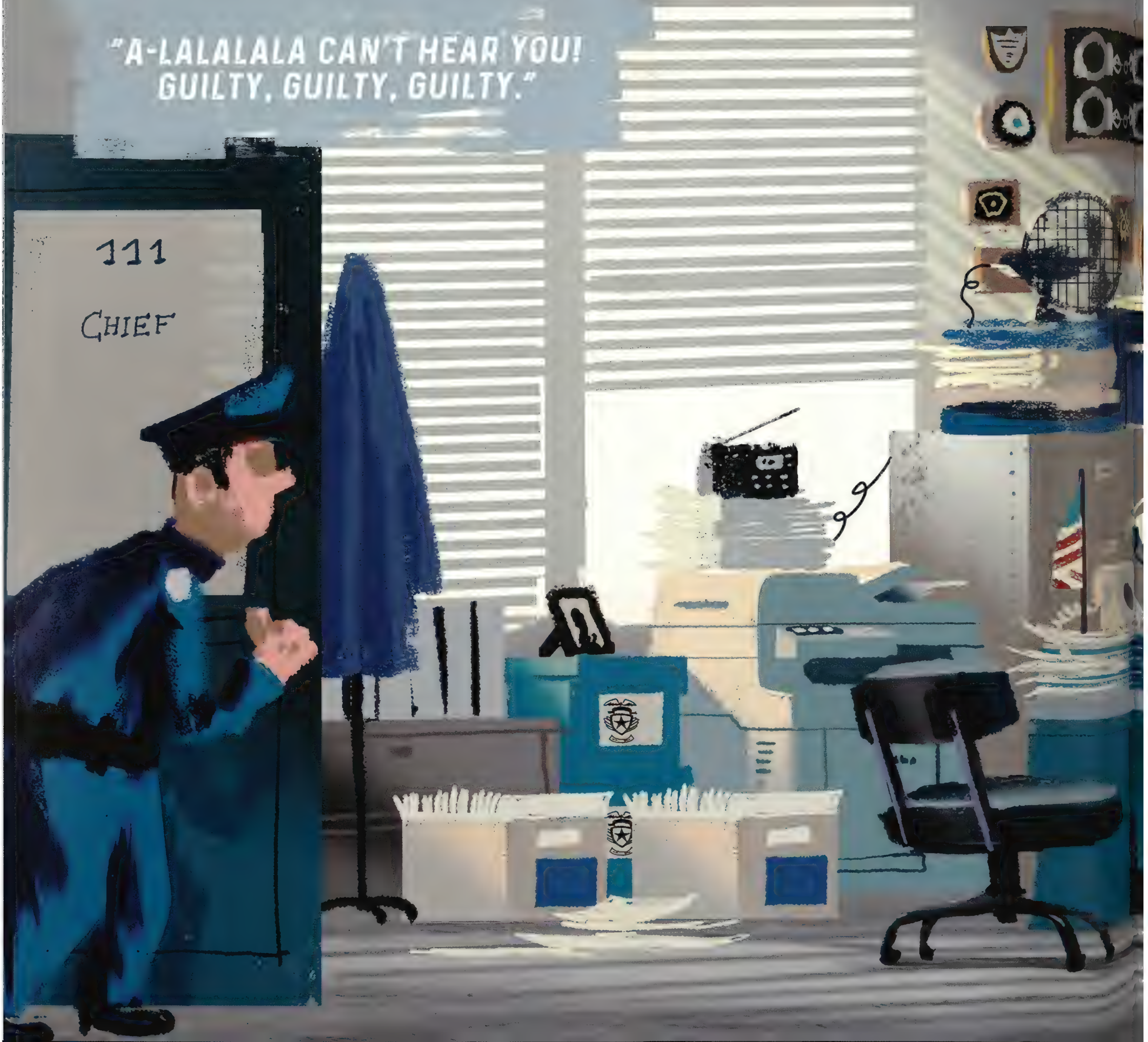
1–4: Julien Le Rolland • overleaf: Guillaume Fesquet

"A-LALALALA CAN'T HEAR YOU! GUILTY, GUILTY, GUILTY."



WANTED
WANTED
WANTED
WANTED
Los Angeles Times
Los An
Art and politics meet in the spotlight
CHIEF

THE POLICE

One of the things that we wanted to make sure of is that we don't seem like we're beating up police officers too much in the movie. They are the Bad Guys' adversaries, but there's a fine line that we needed to keep in mind. For instance, in the first car-chase scene, we don't see them get hurt; we just see them fly off like rag dolls. They land and get up, and they're just dazed. You never see them get injured. It's a very cartoony way of handling it, and in a way, when you look at the sequence, you don't notice it; it's very playful, so it keeps it fun and light.

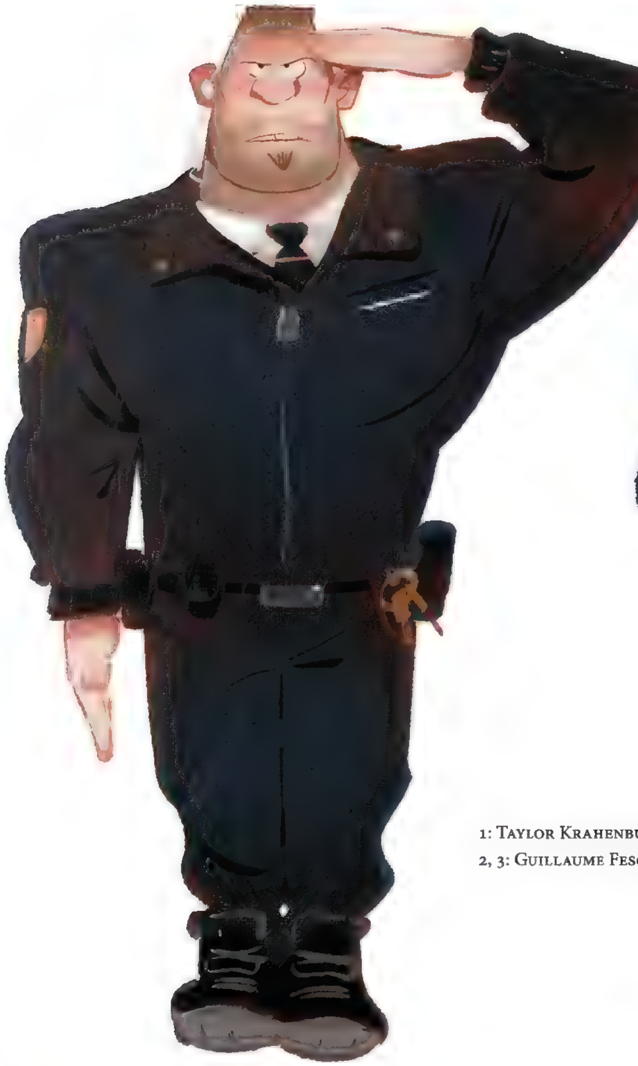
—JP SANS, HEAD OF CHARACTER ANIMATION

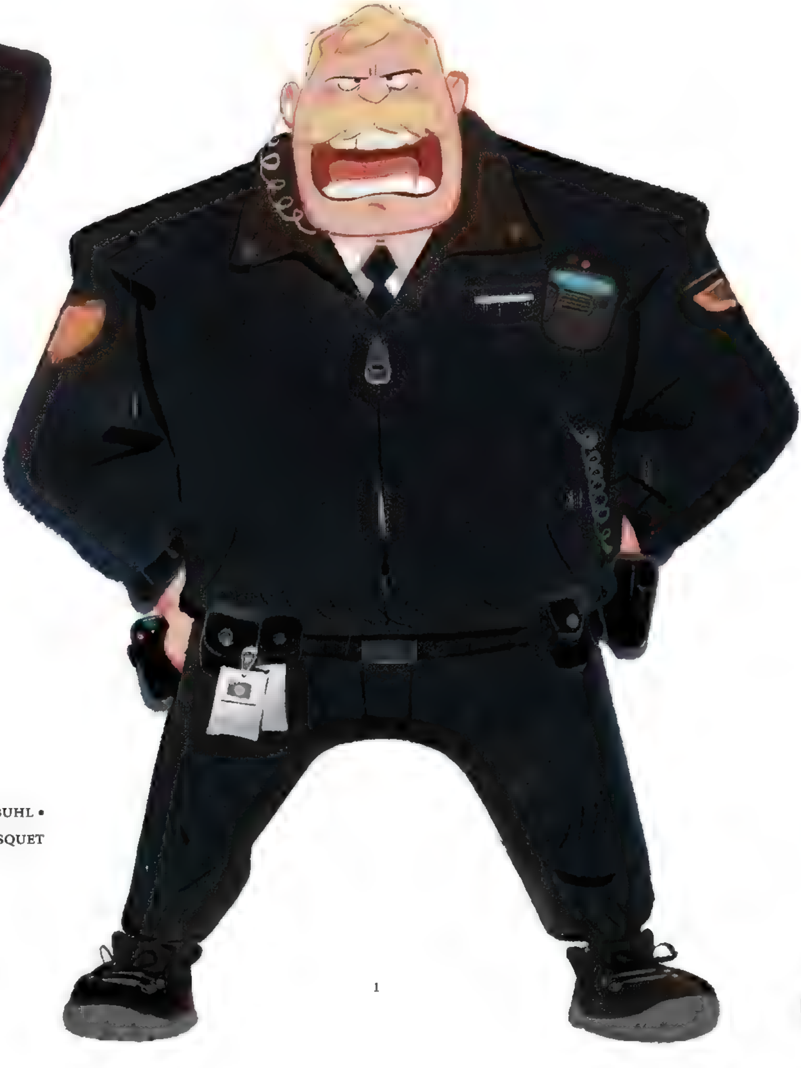
There are a lot of police in this film. One of my favorite shows growing up was *CHiPs*, which rarely showed any gratuitous violence—I think they may have shot a gun once, but compared to television today, it felt so innocent. We've used the same approach on *The Bad Guys*. The action and car chases are fun because they defy physics, and the history the Bad Guys have with the Police Chief is one of those backstory plots that you want to see more of.

—PAOLO JOSÉ DEGUZMAN, SURFACING SUPERVISOR

We have an absolutely fantastic team on this film. The crew is extremely excited about the project in all departments, which means everyone brought their A game. When artists feel they have an impact on the project, they elevate their own abilities and raise the bar for themselves. *The Bad Guys* is one of those projects where you find yourself thinking, "This one's a special one. This one's going to be big."

—LIRON TOPAZ, SUPERVISING ANIMATOR





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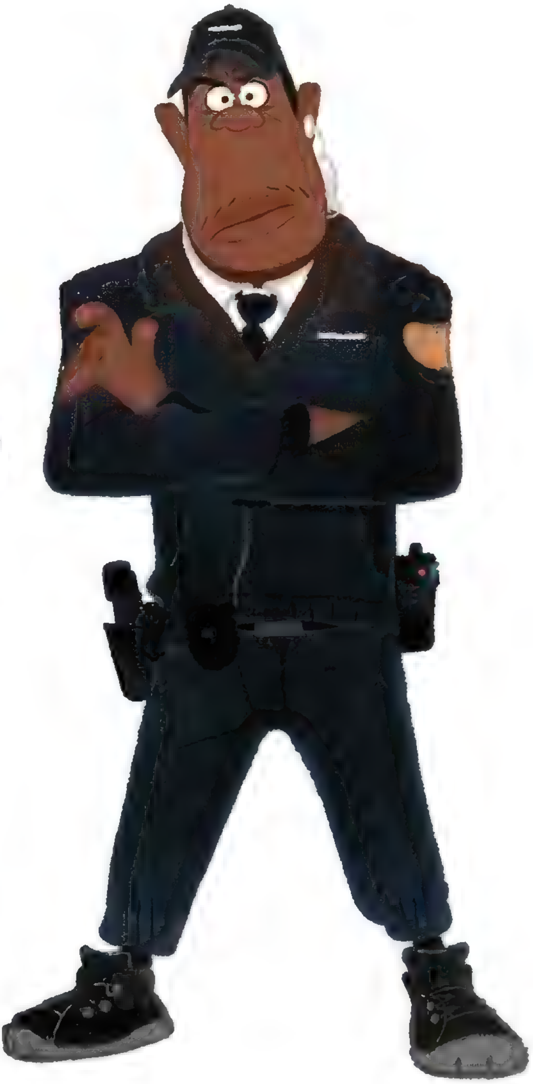
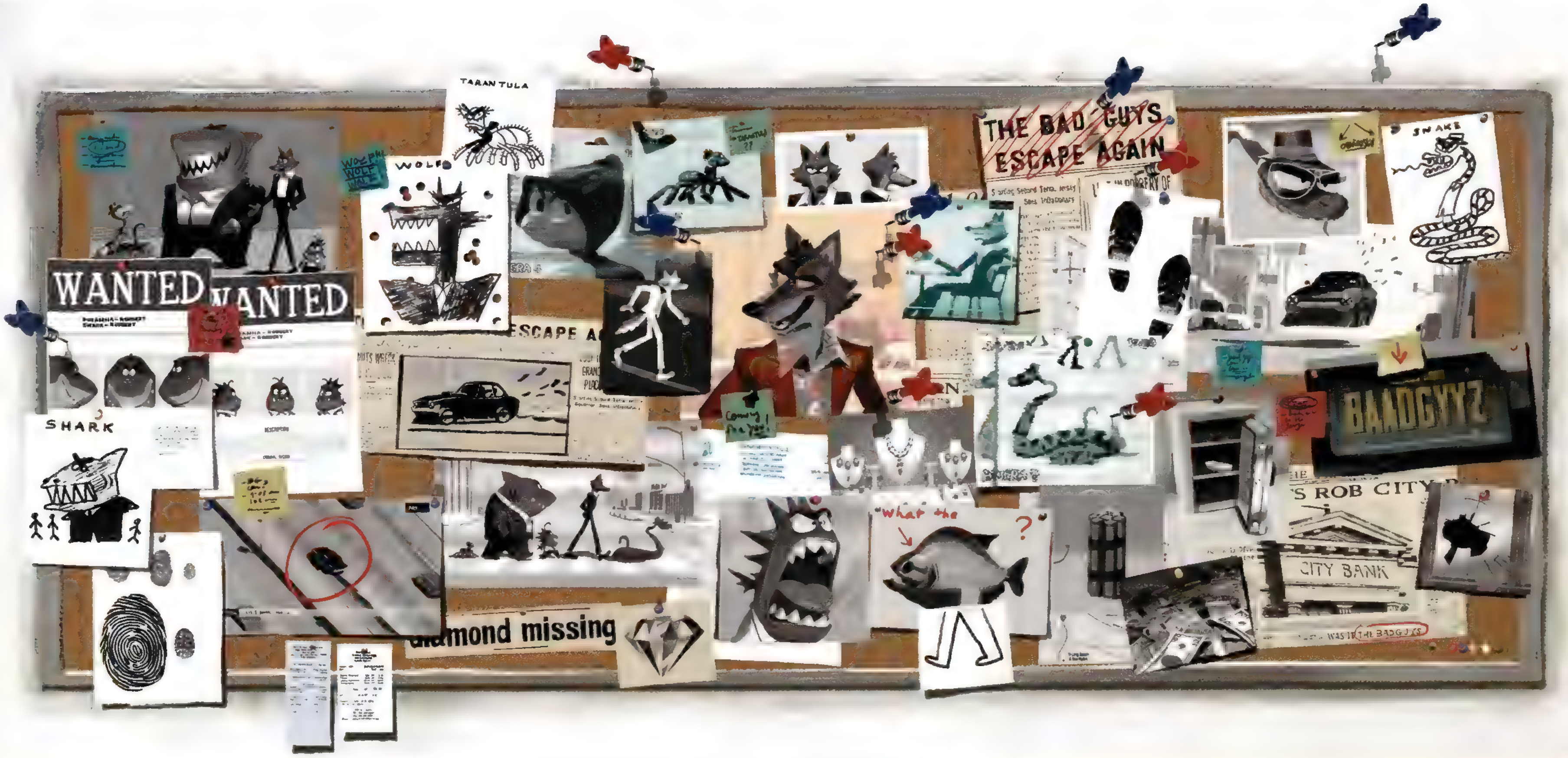
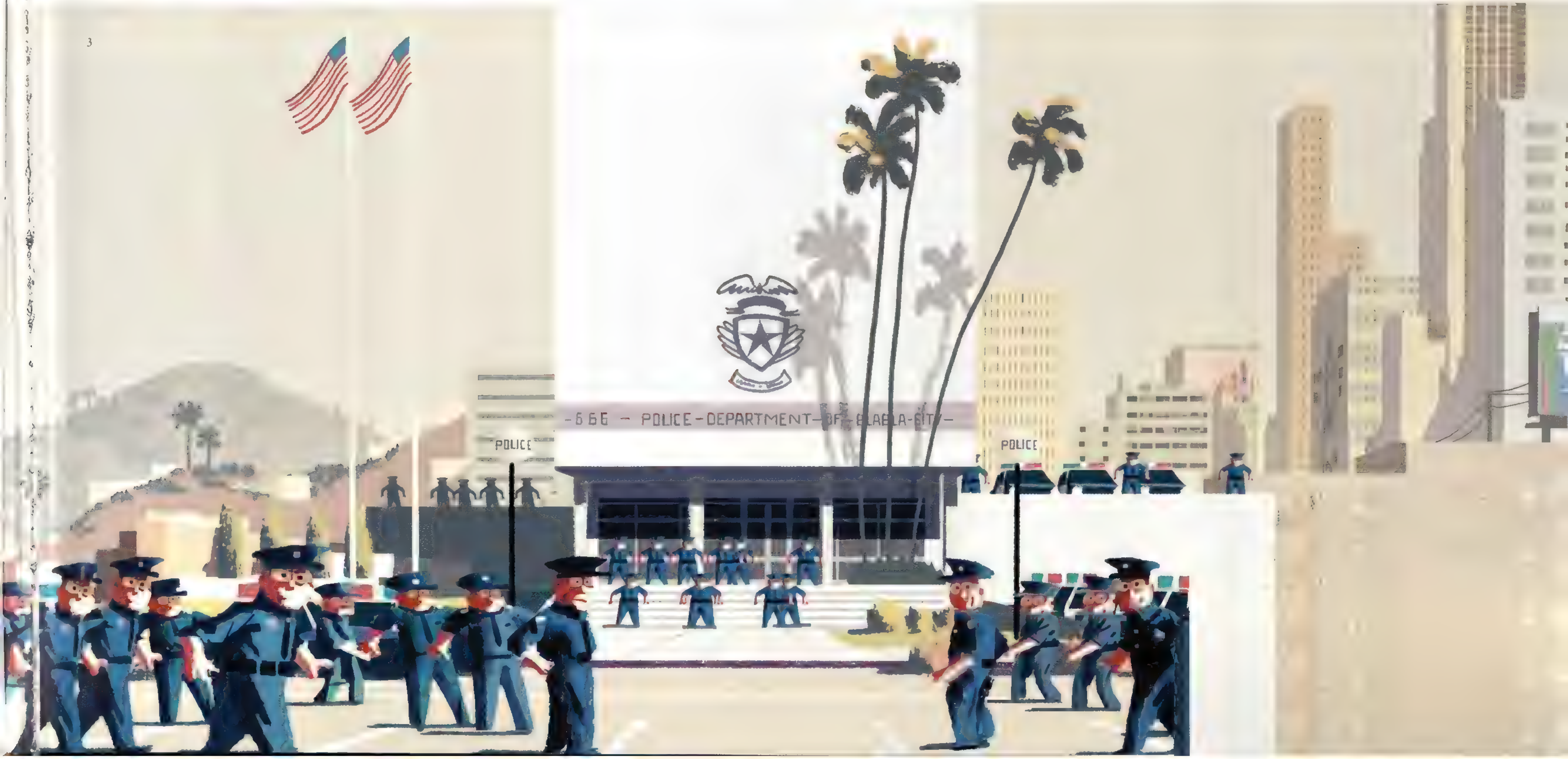


1: Taylor Krahenbuhl •
2, 3: Guillaume Fesquet

2


TARANTULA
WOLF
WOLF WOLF WOLF
WANTED
WANTED
SHARK
ESCAPE A
THE BAD GUYS ESCAPE AGAIN
SNAKE
BAADGYYZ
'S ROB CITY
CITY BANK
WAS IT THE BAD GUYS
"What the
?
Coming for you!
diamond missing

3


-666 - POLICE-DEPARTMENT-OF-BLABLA-CITY-
POLICE
POLICE

TIFFANY FLUFFIT

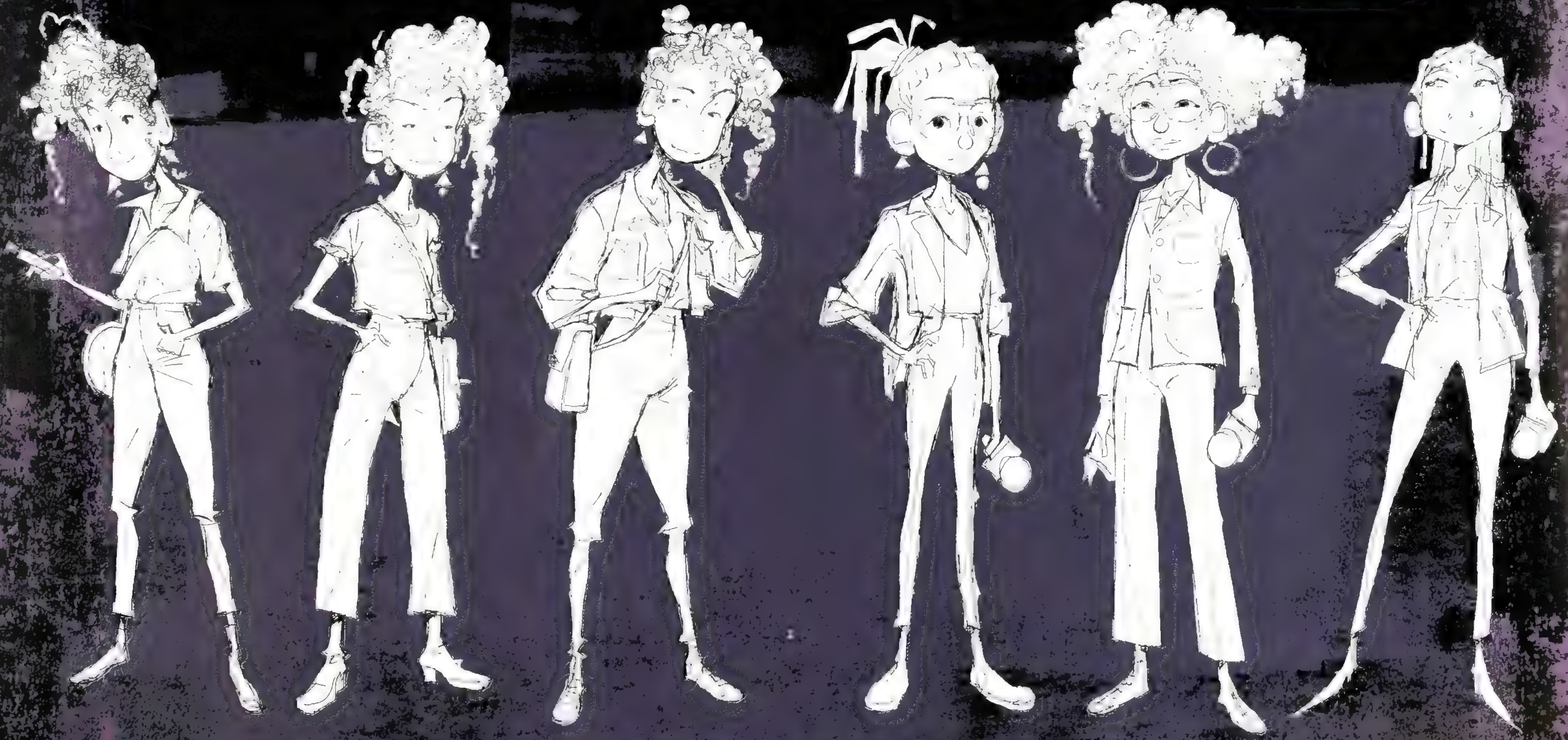
A character like Tiffany brings an angle to the story that we need to showcase. It's important not to shy away from any point of view, and even though some of those points of view are wrong, it's important to have a character who can voice that difficult opinion and point out why it's wrong.

—NELSON YOKOTA, HEAD OF STORY

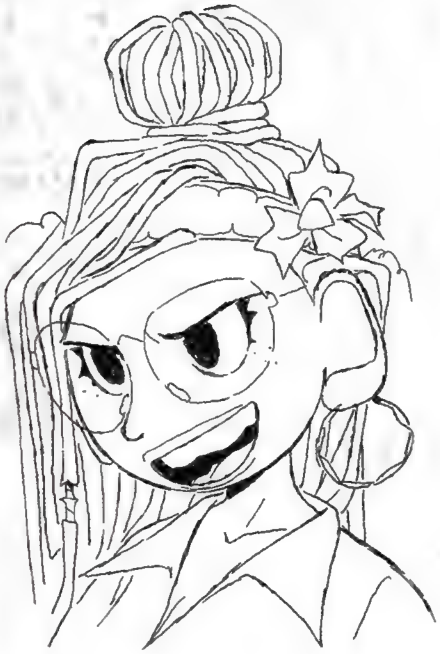
Tiffany's fantastic. I think the best thing about her is her hair, which is very graphic—and it's the longest hair in the film, which definitely gave us a lot of room to play with larger shapes in a more stylized fashion. In terms of movement, we could have her motion on twos versus on ones, so we held every other frame, and because, as a reporter, her face is usually the focus, we could do a lot with her silhouette, adding a lot of interest to the hair but keeping her face framed nicely.

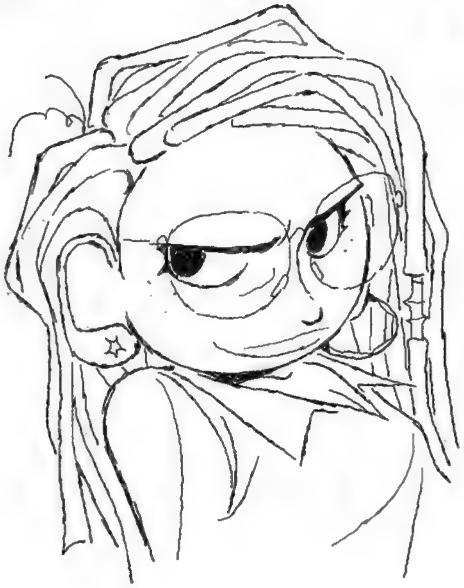
—NICHOLAS AUGELLO, CHARACTER EFFECTS SUPERVISOR

LILLY SINGH

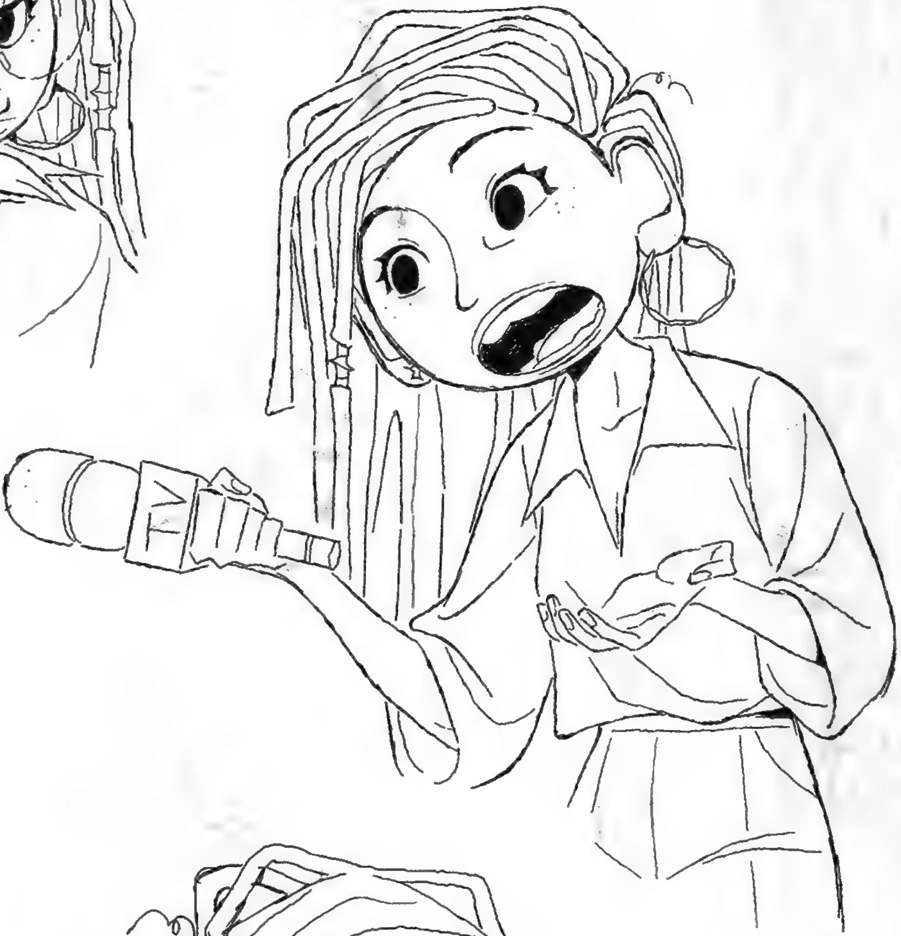


"TONIGHT'S HEADLINE—CHANGE IS IMPOSSIBLE, YOU SHOULD ALWAYS JUDGE A BOOK BY ITS COVER AND ALL STEREOTYPES HAVE BEEN AFFIRMED."



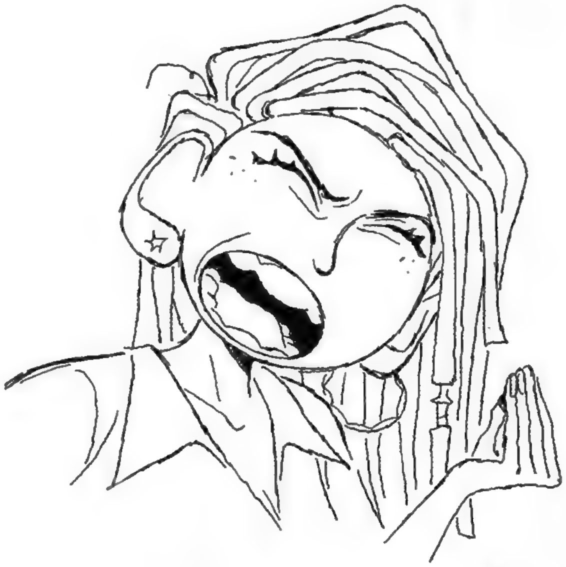


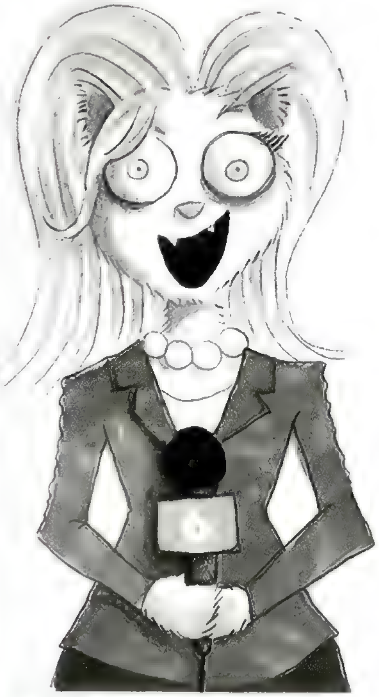
3



4

1: photograph by Dustin Stafford • 2–4, 6: Julien Le Rolland • 5: Aaron Blabey





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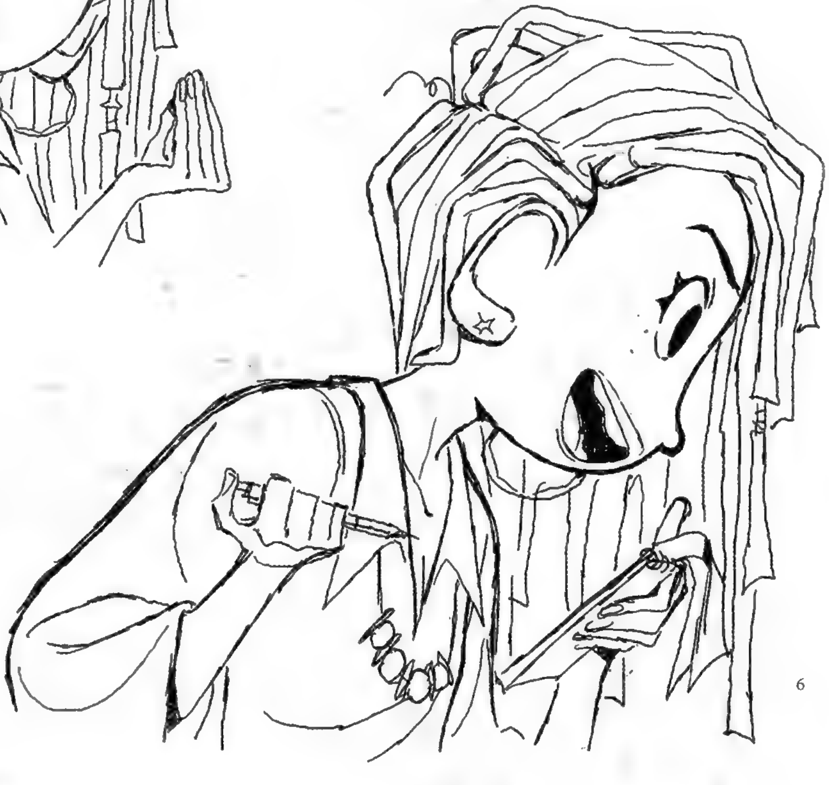

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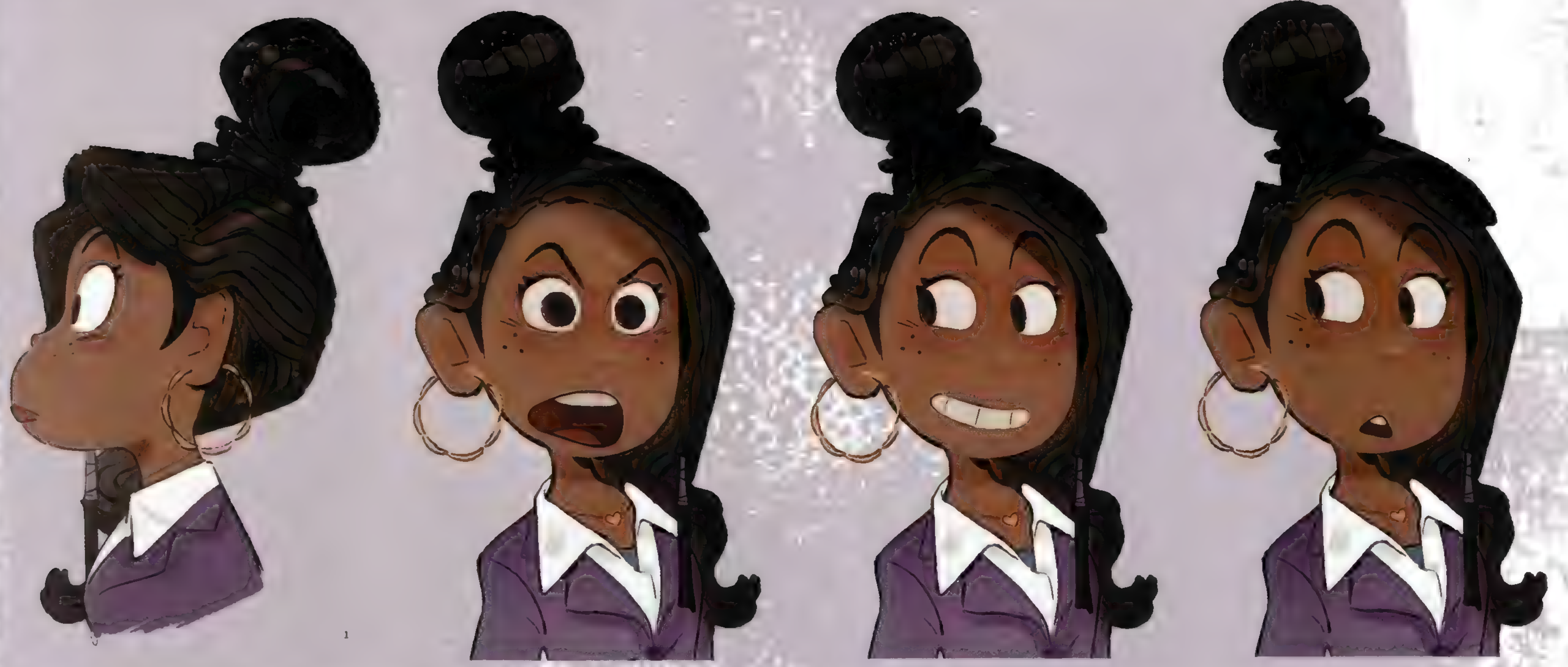
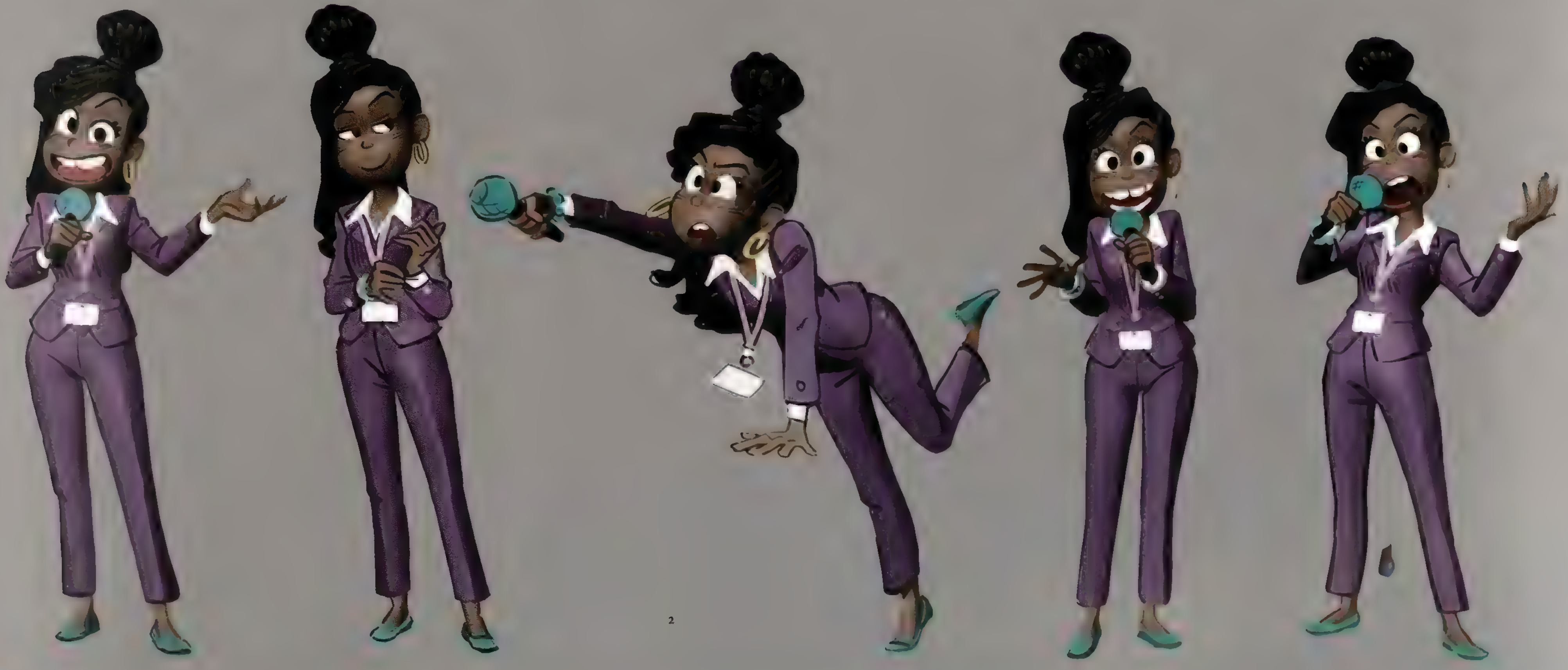
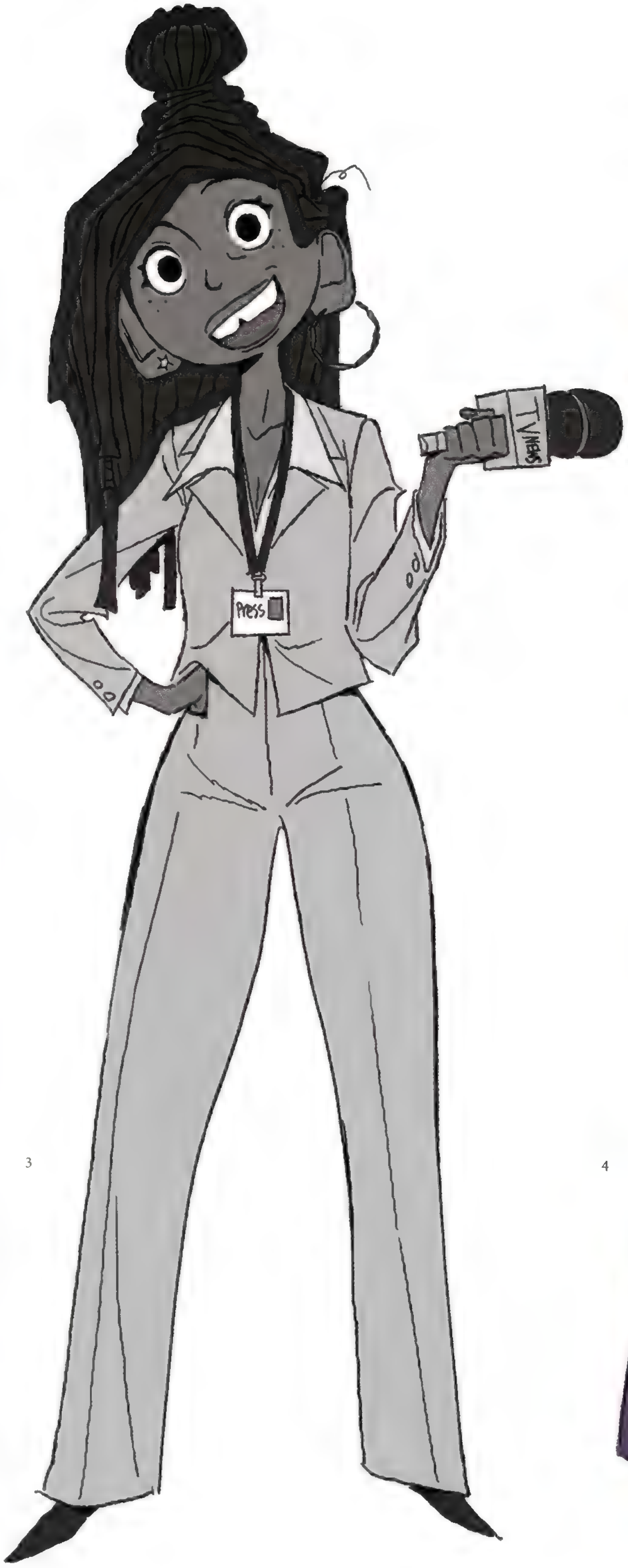


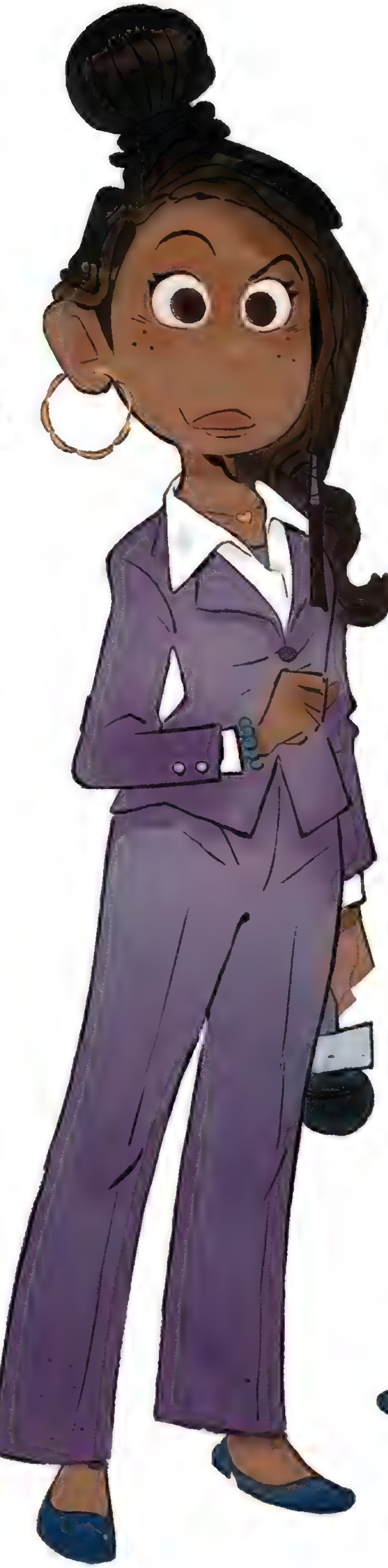
1



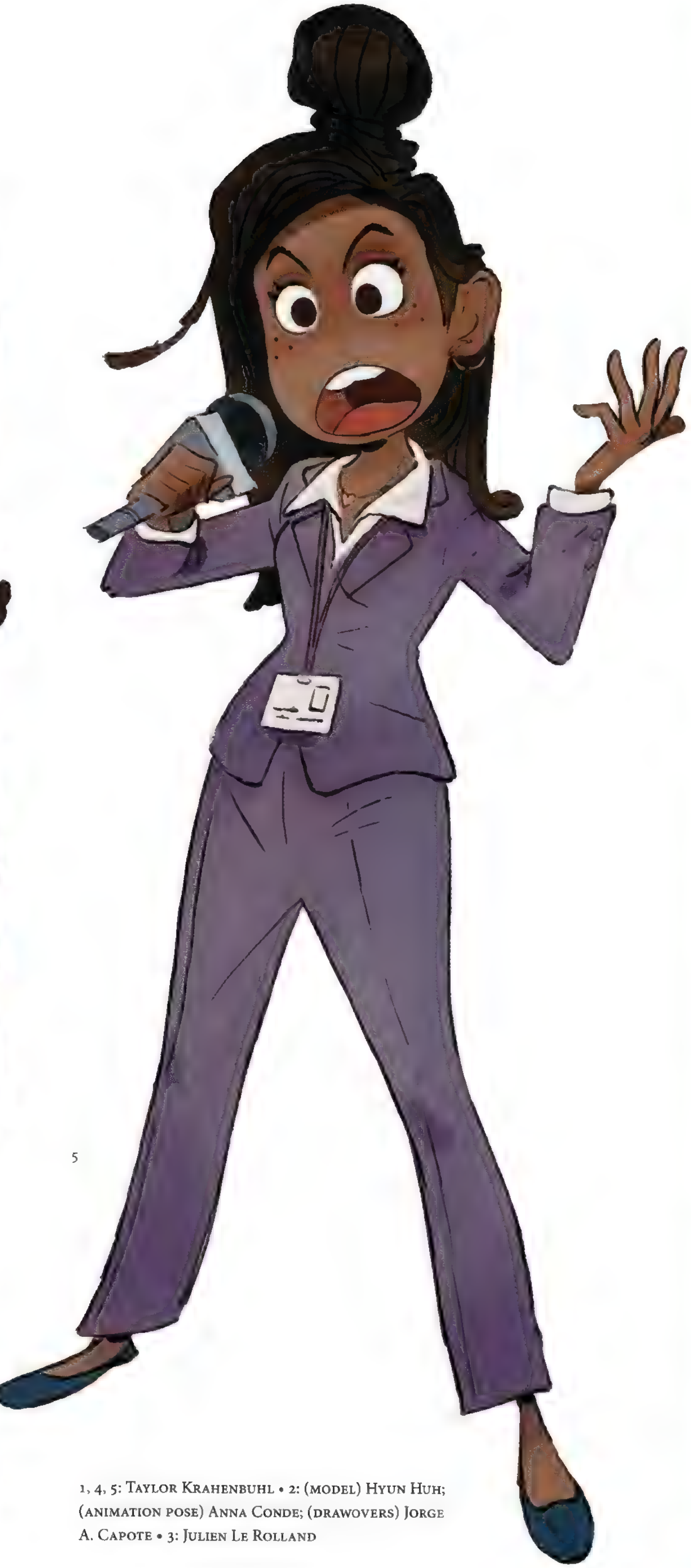
2


Press
TV NEWS

3



4



5

1, 4, 5: Taylor Krahenbuhl • 2: (model) Hyun Huh; (animation pose) Anna Conde; (drawovers) Jorge A. Capote • 3: Julien Le Rolland

CHARACTER LOOK DEVELOPMENT

Having grown up in France, which has such a unique culture of books, graphic novels, movies, and animation, I wanted to see some of my cultural upbringing on the big screen. And so from the inception of the project, Luc and I wondered, "How can we make something that feels more illustrative and has some of that European flair?"

—PIERRE PERIFEL, DIRECTOR

One of the subtle things that we did was the circles around the eye—the line weight changes depending on where the pupil is darting. Animators can further extenuate emotions with posed facial expression lines. A lot of my focus was, where do we introduce line work? Where do we start to play with blocks of color and selective detail? How do you get a really graphic read but make it feel natural and integrated? We can produce lines all over the place, but if used too much, it would feel very mechanical. Hence, we really only added them where there was a lack of contrast or to add extra direction to the action. Those are just a couple of examples, but we did a lot of it with lighting as well. Especially on something like hair or fur, which has a lot visual complexity, but we wanted to really simplify a lot of that information. A tool that we developed for the show was a painterly filter on the image to selectively remove superfluous information, especially on hair, where you have so much information from the renderer.

—JEFF BUDSBERG, HEAD OF LOOK

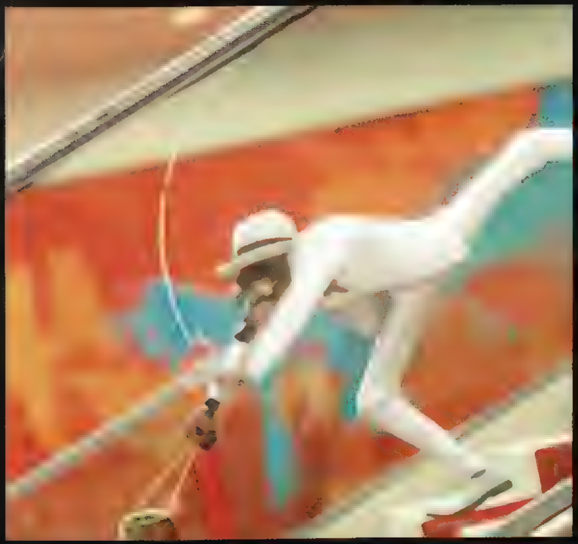
The film is what we called "sophisticated stupid." There's a level of absurdity and a real silliness to it, and yet, it's not gratuitous; it's not just a joke. The film hints at something real, and that's what makes it funny. It's the cockiness of Wolf, the cynicism and sarcasm of Snake, and how it is represented that makes the movie's tone both hilarious and resonant on an emotional level. And through that, you then realize that there are actually these themes underlying the story and the characters—about rejection, about first impressions, and prejudice, which are always worth exploring.

—LUC DESMARCHELIER, PRODUCTION DESIGNER

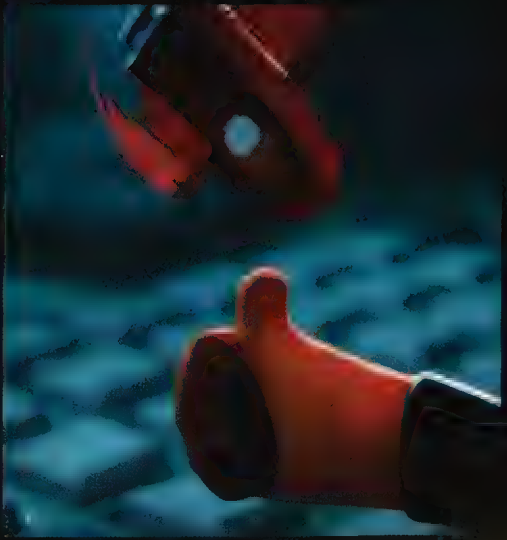
We created a lot of technology and workflows to be able to deliver a new graphic, visual FX language on *The Bad Guys*. The FX also needed to be extremely art directable. Many of the looks that we have seen in previous animated films follow realistic motion and gravity. The special effects in *The Bad Guys* break a lot of those naturalistic rules in favor of a more classical animation style. They are really rooted in traditional FX with simplified graphic looks, exaggerated shapes, silhouettes, and timing. I knew we would not be able to draw shot-specific 2D traditionally animated special effects—that would not be feasible in our production schedule. I knew that what we needed were hand-drawn elements that we could integrate into 3D space. We had to generate a library of 2D animated FX sprites that we could position in the correct 3D space on texture cards. We then augmented and integrated the sprites into the scenes with the 3D visual effects animation. Our workflow also needed to be art directable. Our methods needed to allow individual artists to manipulate and edit FX elements and reshape specific regions of the effect surgically, without changing the entire look or feel of the overall effect for the shot. In some cases, we needed to have an underlying simulation that we could apply a post-simulation process to procedurally modify timing and the shape of certain elements as we progressed through an effect. This allowed us to make many art-direction changes in very specific, select regions and keep the graphic integrity of the work.

—STEPHEN WOOD, HEAD OF EFFECTS

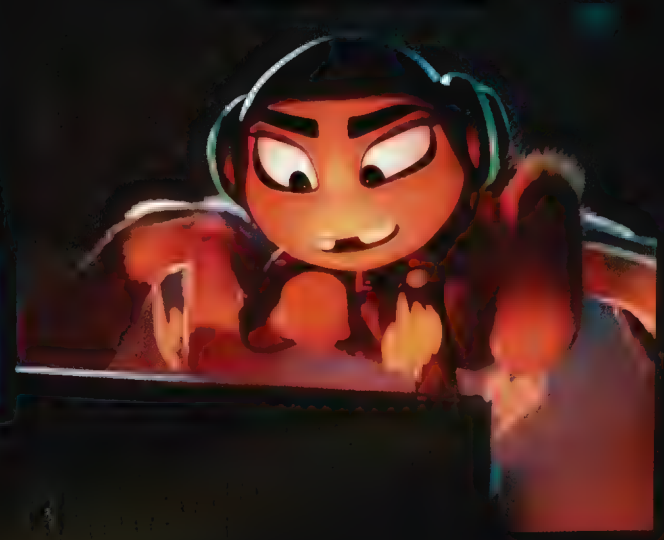
SPEED LINES



SHAPES



MULTI-LIMB

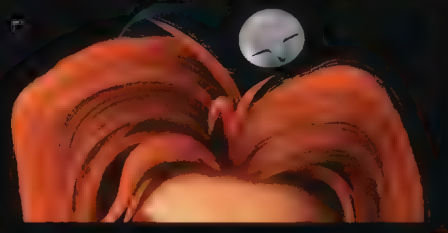


FUR RENDERING

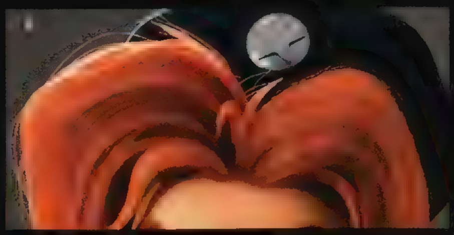
EYE DETAILING

1–3: production stills • 4: (surfacing) Jeannie Yip Cho • 5: (surfacing) Betsy Asher Hall; (lighting) Pablo Valle • 6: (surfacing) Gentaro Yamamato • 7: (hair groom) Jeannie Yip Cho; (lighting) John J. Lee • 8: (surfacing) Gentaro Yamamato; (lighting) John J. Lee • 9: (groom) Kelly Shay and Jeannie Yip Cho, (lighting) Pablo Valle • 10, 11: Jeff Budsberg, Greg Hettinger, Geoff O'Parkhill; (lighting) Chris Sprunger • 12: (surfacing) Gentaro Yamamato; (hair/rsi) Greg Hettinger

HAIR WORKFLOW

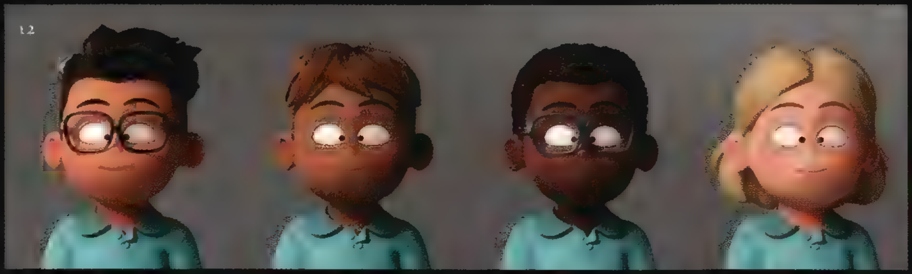


MOONRAY RENDER



RENDER + PAINTERLY

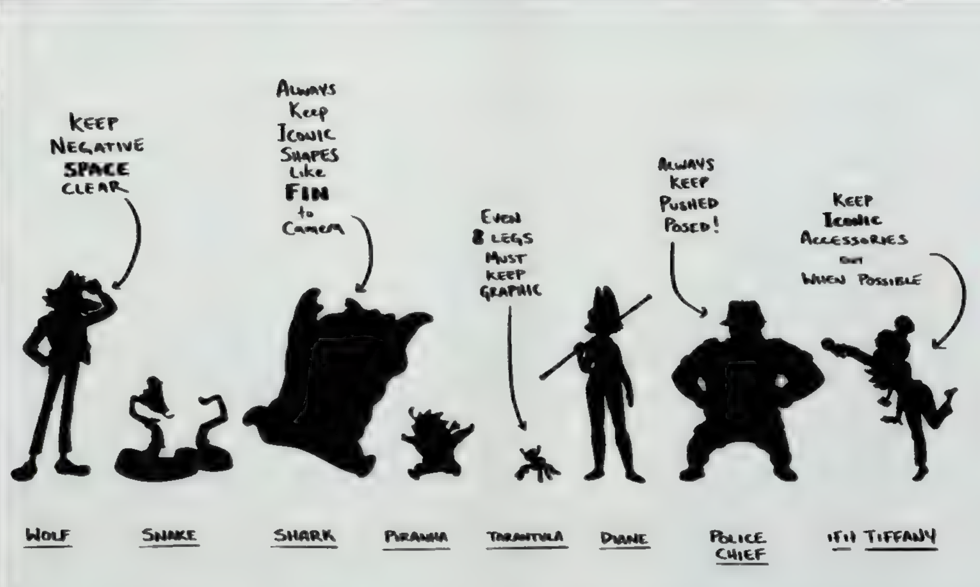
RENDERABLE STANDING HAIR –AKA "RSI"



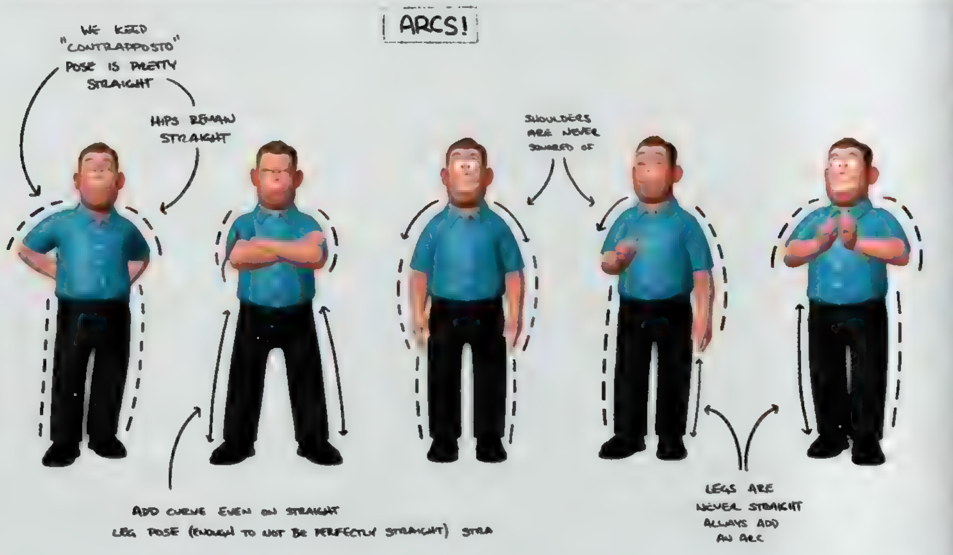
Our R&D team wrote a new hair shader that allowed us to simplify the internal details in the character hair. We developed new techniques to paint eye caustics, so it looks like an illustrator took a little dry brush to paint the iris color and texture. Our character renders contain many layers, which include beauty passes and additional data used to create a non-photorealistic look in the comp. To keep our workflows streamlined, it was important to find a good recipe of data so that we could proceduralize the creation of this handcrafted look. On top of all of our render and comp controls, we created a suite of new innovative filters that add an illustrative effect on the image without blurring out important details.

—**MATT BAER, VISUAL EFFECTS SUPERVISOR**

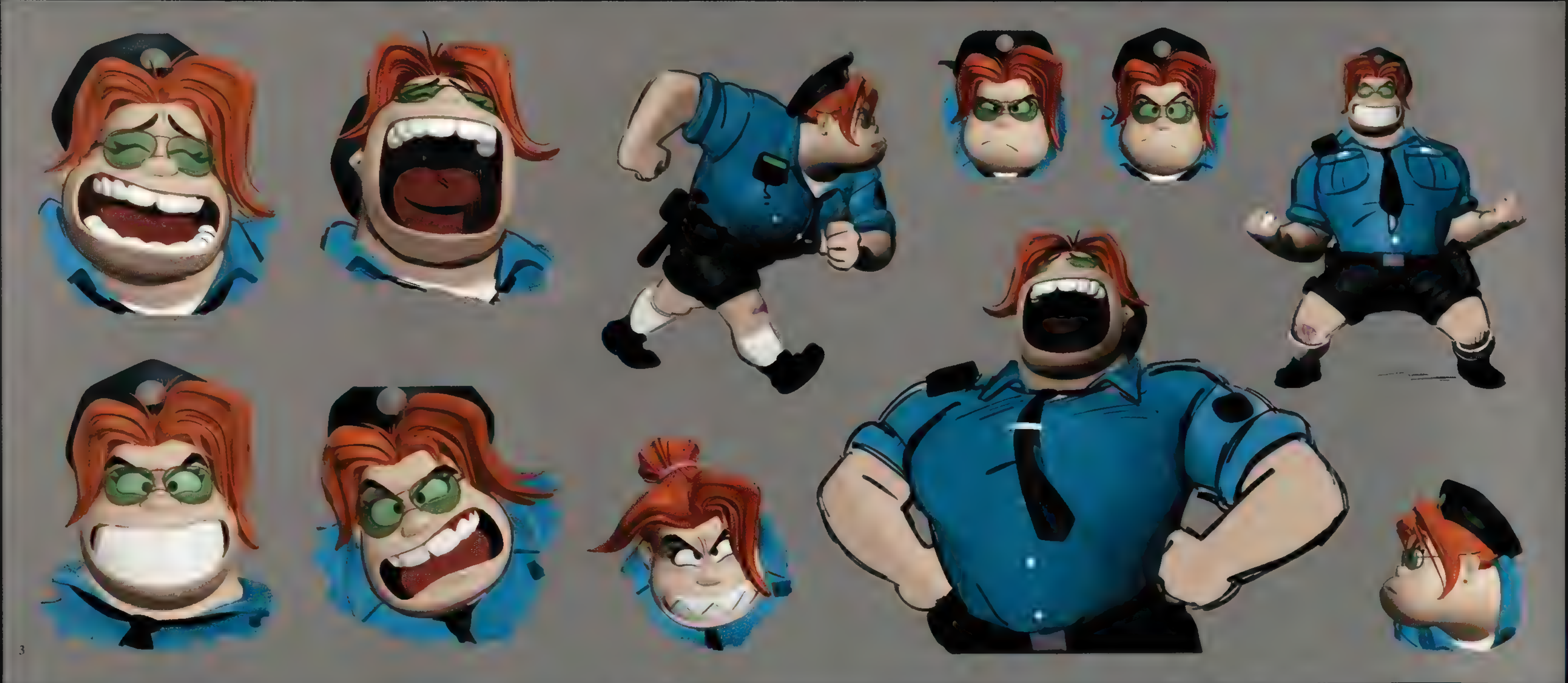
BODY SHAPE


KEEP NEGATIVE SPACE CLEAR
ALWAYS KEEP ICONIC SHAPES LIKE FIN TO CAMERA
EVEN 8 LEGS MUST KEEP GRAPHIC
ALWAYS KEEP PUSHED POSED!
KEEP ICONIC ACCESSORIES OUT WHEN POSSIBLE
WOLF
SNAKE
SHARK
PIRANHA
TARANTULA
DIANE
POLICE CHIEF
TIFFANY

1

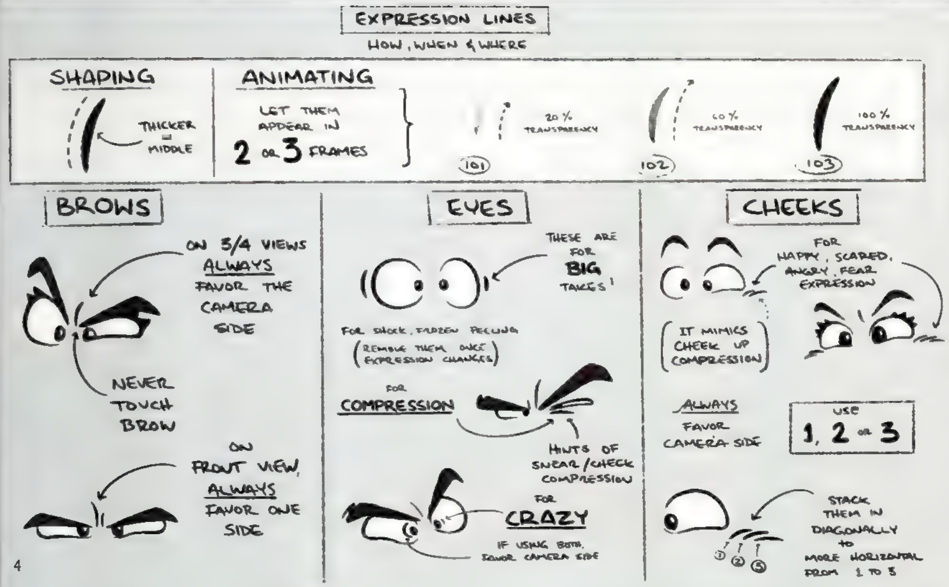

ARCS!
WE KEEP "CONTRAPPOSTO" POSE IS PRETTY STRAIGHT
HIPS REMAIN STRAIGHT
SHOULDERS ARE NEVER SQUARED OF
ADD CURVE EVEN ON STRAIGHT LEG POSE (ENOUGH TO NOT BE PERFECTLY STRAIGHT) STRA
LEGS ARE NEVER STRAIGHT ALWAYS ADD AN ARC

2

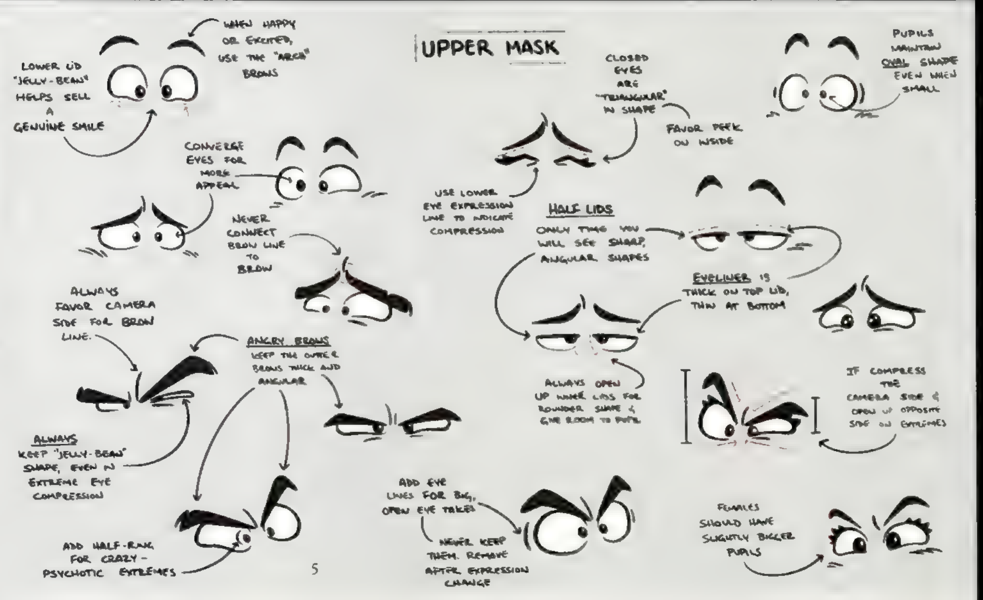


3

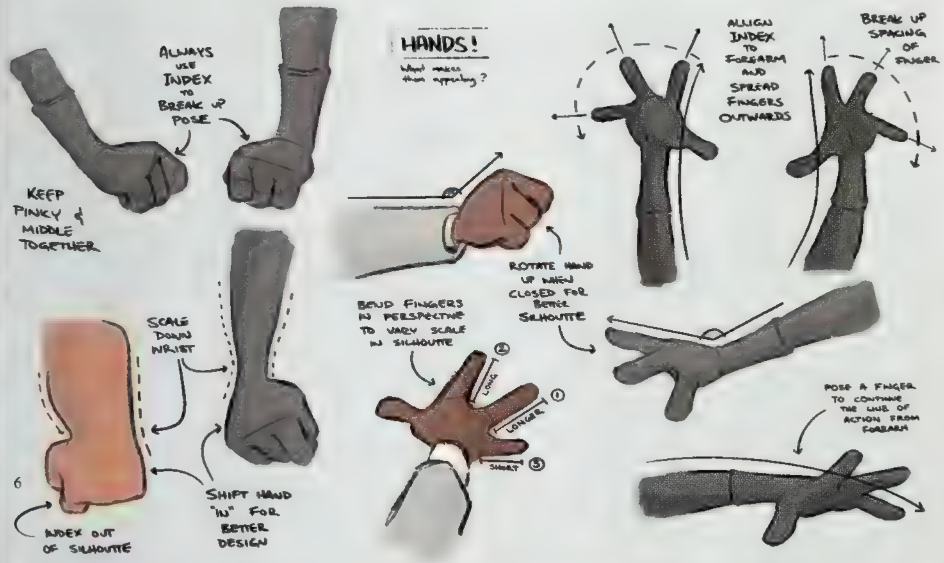
1, 2, 4–7: JP Sans • 3: (model) Hyun Huh; (animation poses) JP Sans; (drawovers) Jorge A. Capote • 8: (model) Hyun Huh; (paintover) Floriane Marchix • overleaf: Floriane Marchix


EXPRESSION LINES
HOW, WHEN & WHERE
SHAPING
THICKER = MIDDLE
ANIMATING
LET THEM APPEAR IN 2 OR 3 FRAMES
20% TRANSPARENCY
60% TRANSPARENCY
100% TRANSPARENCY
101
102
103
BROWS
ON 3/4 VIEWS ALWAYS FAVOR THE CAMERA SIDE
NEVER TOUCH BROW
ON FRONT VIEW, ALWAYS FAVOR ONE SIDE
EYES
THESE ARE FOR BIG TAKES!
FOR SHOCK, FROZEN FEELING (REMOVE THEM ONCE EXPRESSION CHANGES)
FOR COMPRESSION
HINTS OF SNEAR/CHECK COMPRESSION
FOR CRAZY
IF USING BOTH, FAVOR CAMERA SIDE
CHEEKS
FOR HAPPY, SCARED, ANGRY, FEAR EXPRESSION
(IT MIMICS CHEEK UP COMPRESSION)
ALWAYS FAVOR CAMERA SIDE
USE 1, 2 OR 3
STACK THEM IN DIAGONALLY to MORE HORIZONTAL FROM 1 TO 3
①
②
③

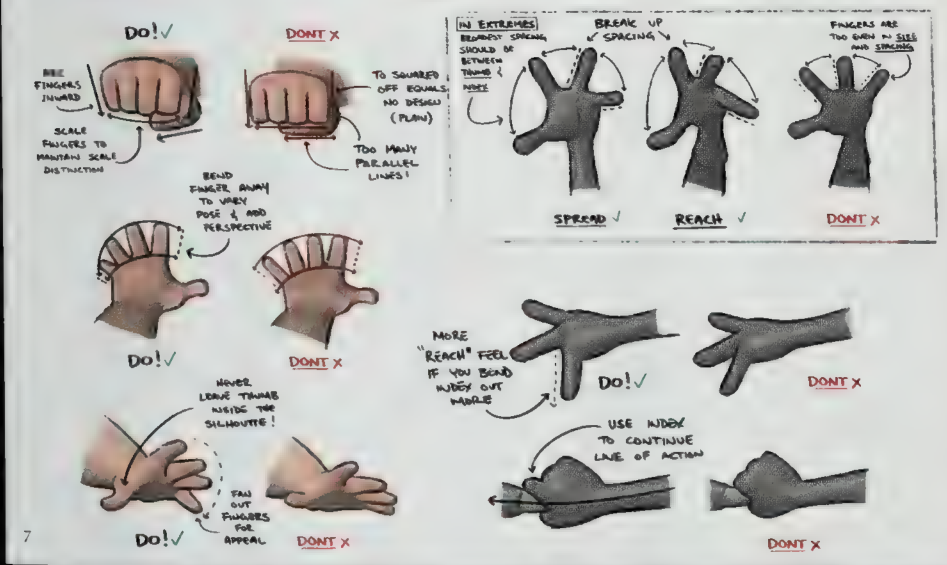
4


LOWER LID "JELLY-BEAN" HELPS SELL A GENUINE SMILE
WHEN HAPPY OR EXCITED, USE THE "ARCH" BROWS
CONVERGE EYES FOR MORE APPEAL
NEVER CONNECT BROW LINE TO BROW
ALWAYS FAVOR CAMERA SIDE FOR BROW LINE.
ANGRY BROWS KEEP THE OUTER BROWS THICK AND ANGULAR
ALWAYS KEEP "JELLY-BEAN" SHAPE, EVEN IN EXTREME EYE COMPRESSION
ADD HALF-RING FOR CRAZY-PSYCHOTIC EXTREMES
UPPER MASK
CLOSED EYES ARE "TRIANGULAR" IN SHAPE
FAVOR PEEK ON INSIDE
USE LOWER EYE EXPRESSION LINE TO INDICATE COMPRESSION
PUPILS MAINTAIN OVAL SHAPE EVEN WHEN SMALL
HALF LIDS
ONLY TIME YOU WILL SEE SHARP, ANGULAR SHAPES
EYELINER IS THICK ON TOP LID, THIN AT BOTTOM
ALWAYS OPEN UP LOWER LIDS FOR ROUNDER SHAPE & GIVE ROOM TO PUPIL
IF COMPRESS THE CAMERA SIDE & OPEN UP OPPOSITE SIDE ON EXTREMES
ADD EYE LINES FOR BIG, OPEN EYE TAKES
NEVER KEEP THEM. REMOVE AFTER EXPRESSION CHANGE
FEMALES SHOULD HAVE SLIGHTLY BIGGER PUPILS

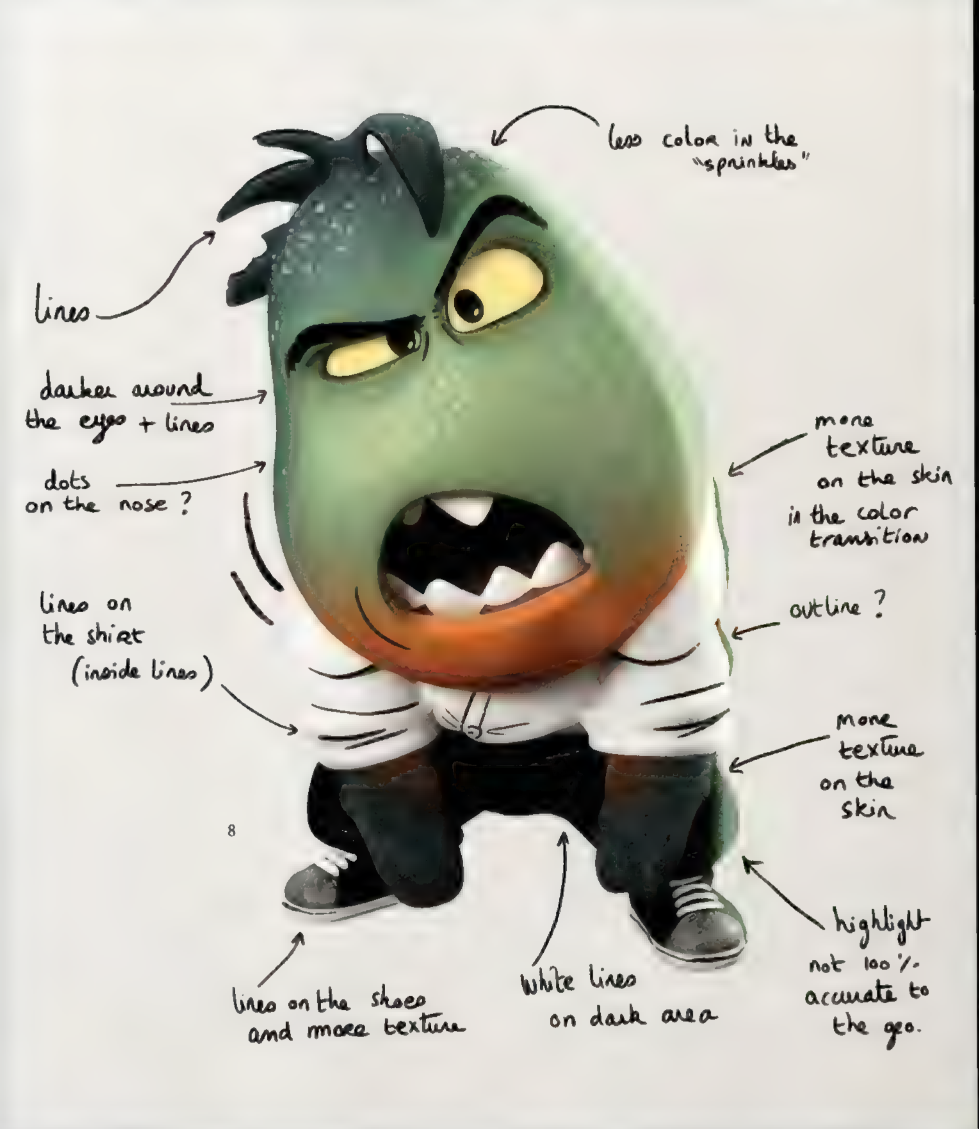
5


HANDS!
What makes them appealing?
ALWAYS USE INDEX TO BREAK UP POSE
KEEP PINKY & MIDDLE TOGETHER
ALLIGN INDEX TO FOREARM AND SPREAD FINGERS OUTWARDS
BREAK UP SPACING OF FINGER
ROTATE HAND UP WHEN CLOSED FOR BETTER SILHOUTTE
BEND FINGERS IN PERSPECTIVE TO VARY SCALE IN SILHOUTTE
LONG
LONGER
SHORT
②
①
③
SCALE DOWN WRIST
POSE A FINGER TO CONTINUE THE LINE OF ACTION FROM FOREARM
INDEX OUT OF SILHOUTTE
SHIFT HAND "IN" FOR BETTER DESIGN

6


DO! ✓
DONT ✗
FINGERS INWARD
SCALE FINGERS TO MAINTAIN SCALE DISTINCTION
TO SQUARED OFF EQUALS NO DESIGN (PLAIN)
TOO MANY PARALLEL LINES!
IN EXTREMES
BROADEST SPACING SHOULD BE BETWEEN THUMB & INDEX
BREAK UP SPACING
FINGERS ARE TOO EVEN IN SIZE AND SPACING
SPREAD ✓
REACH ✓
DONT ✗
BEND FINGER AWAY TO VARY POSE & ADD PERSPECTIVE
DO! ✓
DONT ✗
MORE "REACH" FEEL IF YOU BEND INDEX OUT MORE
DO! ✓
DONT ✗
NEVER LEAVE THUMB INSIDE THE SILHOUTTE!
USE INDEX TO CONTINUE LINE OF ACTION
FAN OUT FINGERS FOR APPEAL
DO! ✓
DONT ✗
DONT ✗

7


less color in the "sprinkles"
lines
darker around the eyes + lines
dots on the nose ?
more texture on the skin
in the color transition
outline ?
lines on the shirt (inside lines)
more texture on the skin
lines on the shoes and more texture
white lines on dark area
highlight not 100% accurate to the geo.

8

2

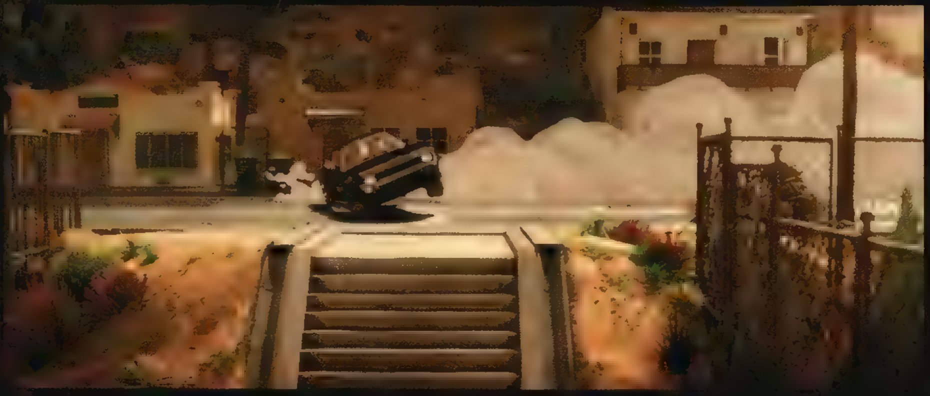
ART & VIS DEV

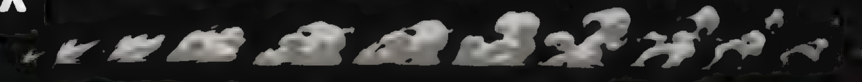
FILM STYLE GUIDE

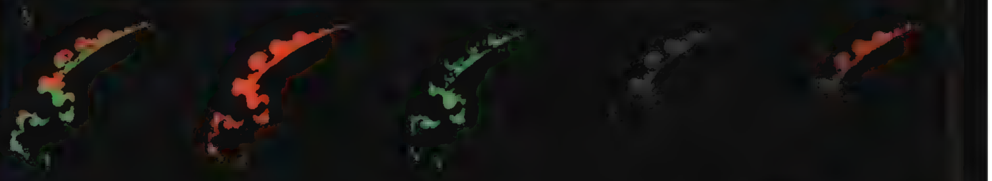
The computer is a tool; it's a pencil. The real power is the artist. You want to give them the tools that they need to make illustrated art. Whether that's coming up with new workflows or techniques, you can bend the physics to meet some artistic goal. You can find ways to use the computer, where it's good, to help you automate processes but still let the artist shine through. You have to build lots and lots of tools for how to translate this into the 3D software. For a very graphic movie, the animators want very little motion blur, because they want to feel the poses; they want to see the poses. So we developed tools to draw directly in their animation software, and then we converted that to renderable geometry. We introduced line work into the final image that somebody actually hand-drew in animation. We did smears of objects, multiple limbs, additional expression lines, impacts like starbursts—we kept pulling inspiration from 2D anime and animation to really push the graphic, sophisticated look.

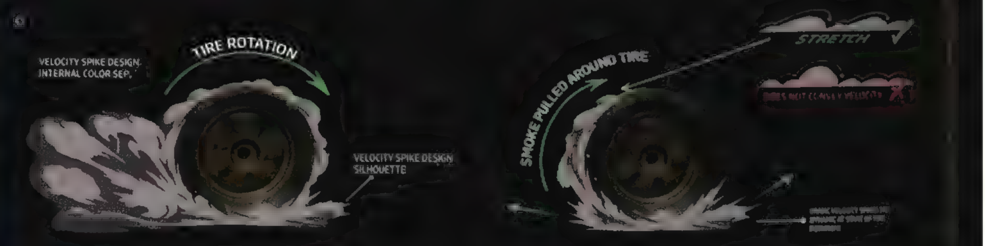
—JEFF BUDSBERG, HEAD OF LOOK

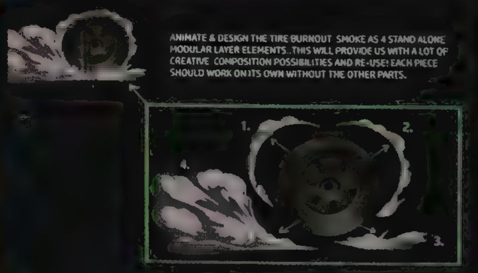
2D FX



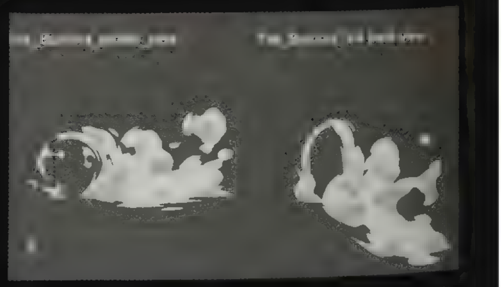


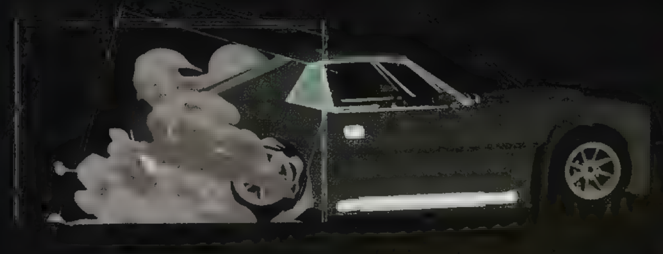


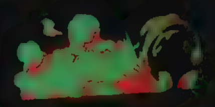




ANIMATE & DESIGN THE TIRE BURNOUT SMOKE AS 4 STAND ALONE MODULAR LAYER ELEMENTS..THIS WILL PROVIDE US WITH A LOT OF CREATIVE COMPOSITION POSSIBILITIES AND RE-USE! EACH PIECE SHOULD WORK ON ITS OWN WITHOUT THE OTHER PARTS.

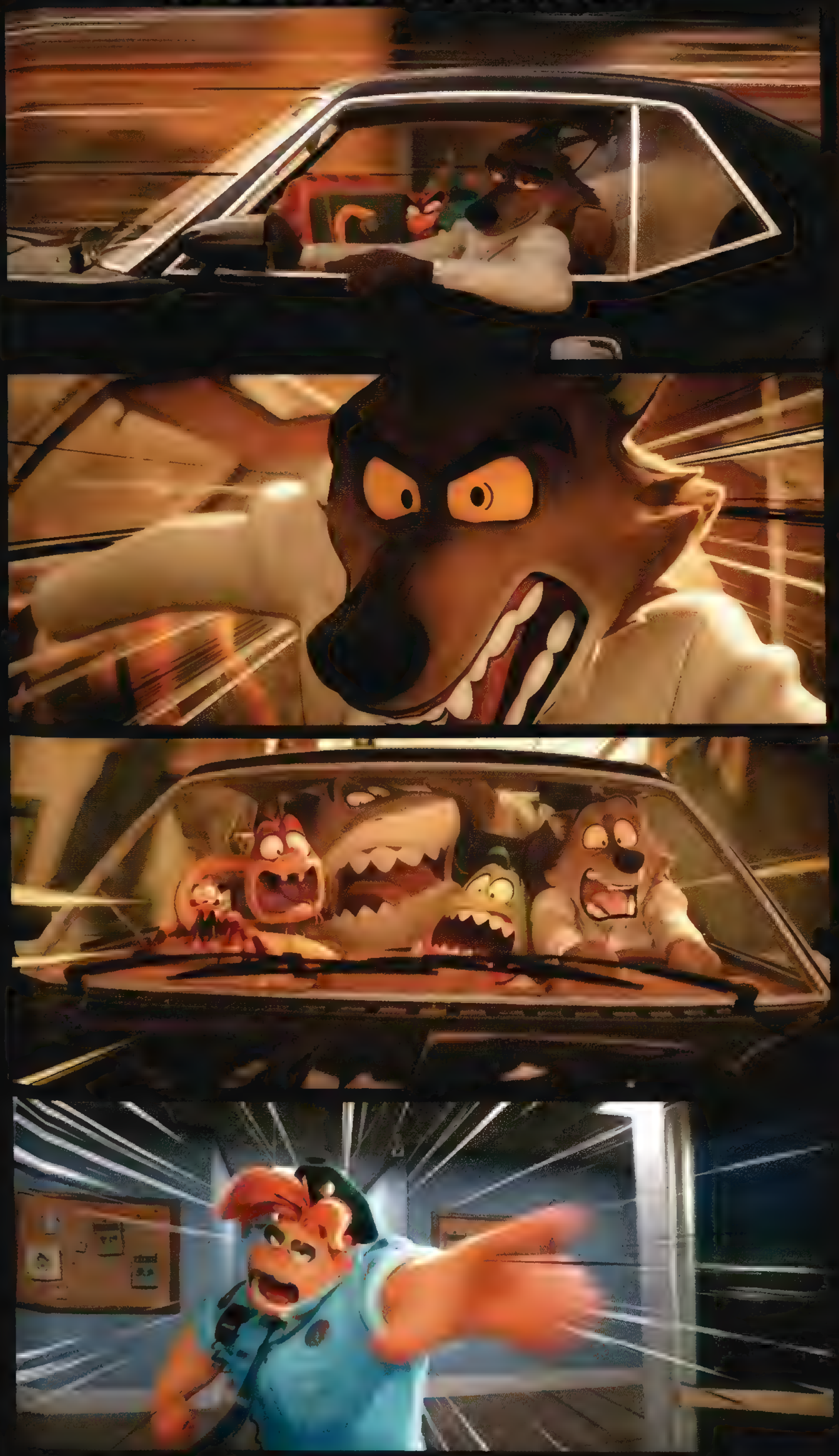




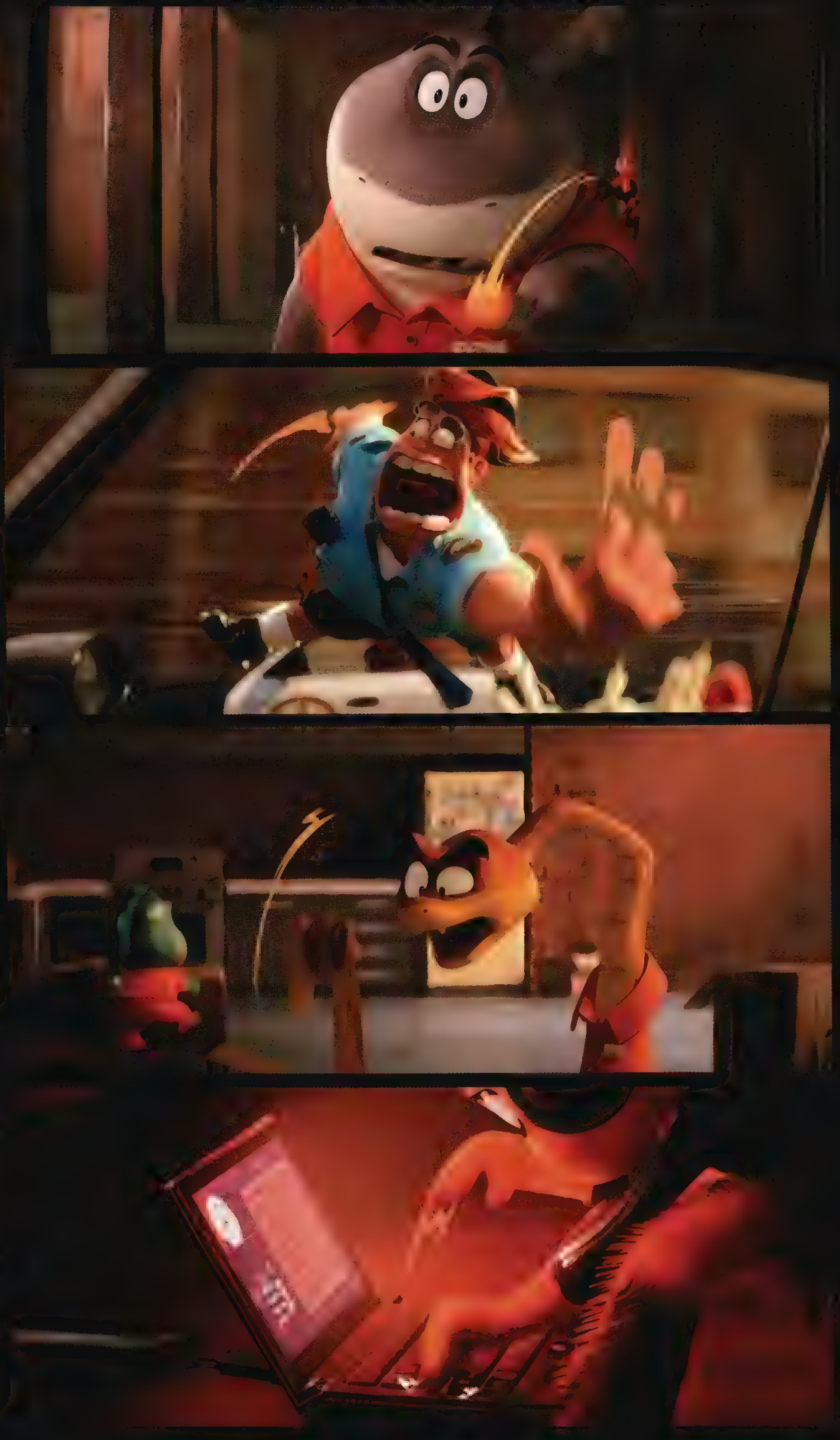


1–3, 5, 9: Zachary Glynn • 4, 8, 10: Olivier Malric • 6, 7: Stephen Wood

GRAPHIC INTRUSIONS



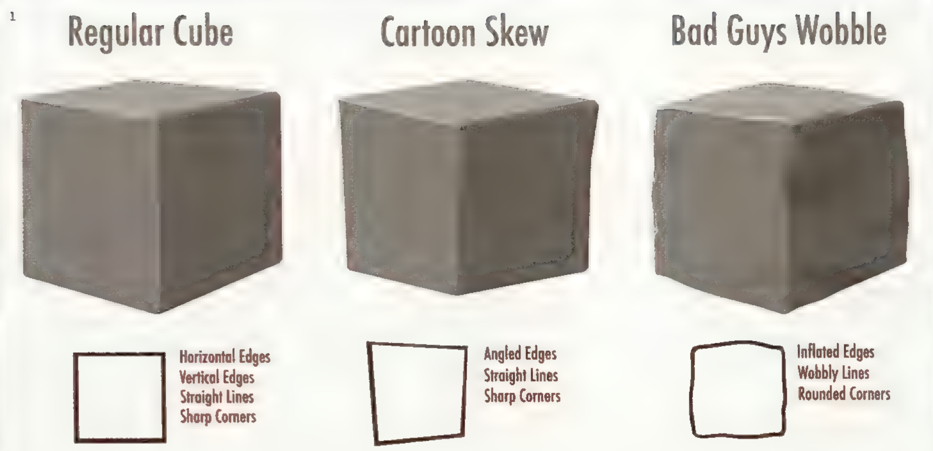
ANIMATION LINES

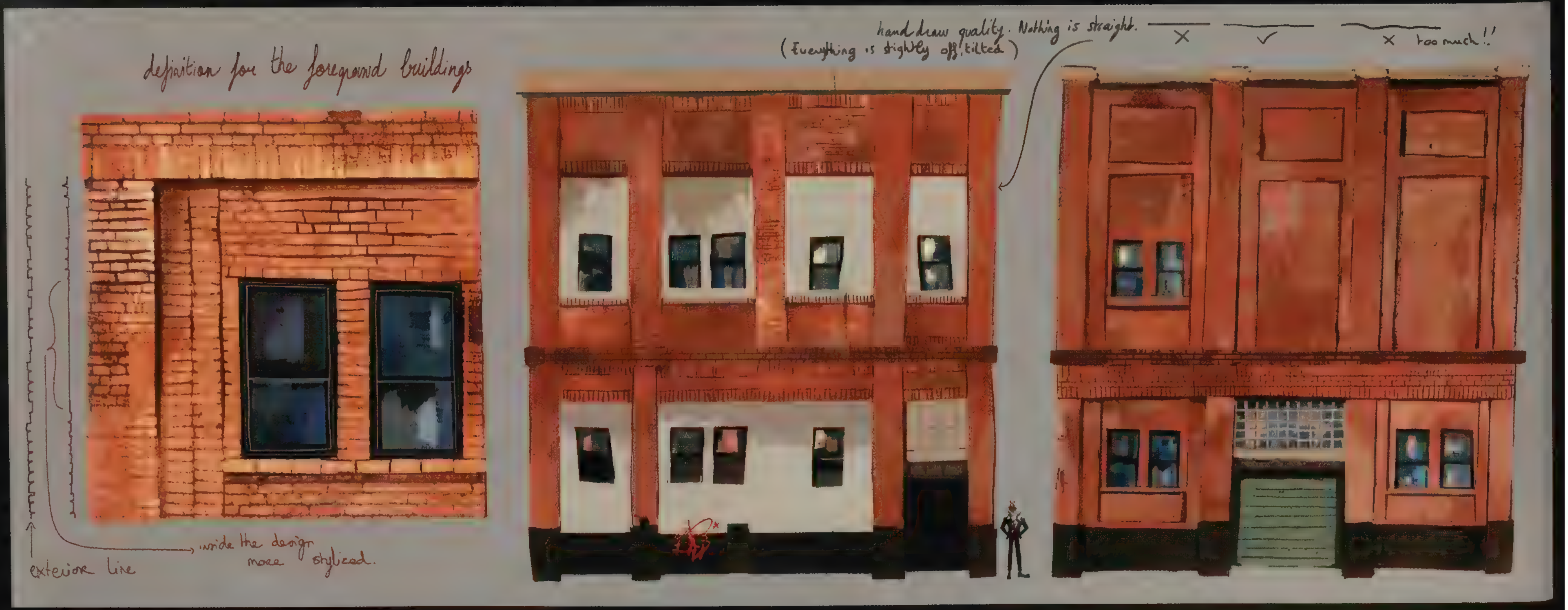


SHAPE LANGUAGE

For this film, Pierre and Luc, our director and production designer, wanted to see balance between the geometric volume of CG imagery and the strong and simplified details of 2D animation and illustration. They asked us to remove the textural details that are typically everywhere in many CG films. We devised new workflows to specifically art direct the visibility of these details in a fashion similar to that of an illustrator. All of our sets are modeled to look like an illustrator just drew a line along the edges. It's like someone ran their finger along an edge of a clay cube to remove any perfectly straight lines. We call this technique "wobble." Every edge has a slight irregular bevel to it. A lot of these strategies help to convey minor irregularities, which is a central goal of our visual style. The creative vision for this film has reminded us that there are many new and exciting visual challenges in animation. Many of us had the same realization when we saw the first images of *Kung Fu Panda*, *Trolls*, *Madagascar*, and other DreamWorks films. We are fortunate that DreamWorks supports these varying styles. As artists and technicians, we love the challenge of helping each film find its own unique look.

—MATT BAER, VISUAL EFFECTS SUPERVISOR


1
Regular Cube
Cartoon Skew
Bad Guys Wobble
Horizontal Edges
Vertical Edges
Straight Lines
Sharp Corners
Angled Edges
Straight Lines
Sharp Corners
Inflated Edges
Wobbly Lines
Rounded Corners

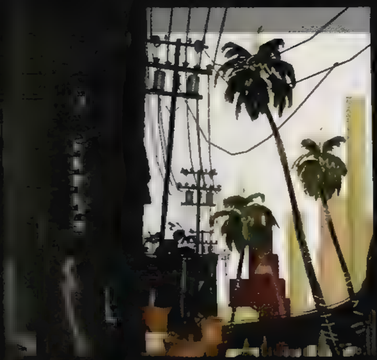

definition for the foreground buildings
exterior line
wide the design more stylized.
hand draw quality. Nothing is straight.
(Everything is slightly off, tilted)
X
✓
X too much!!

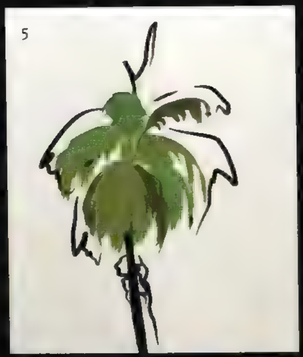
1: Luc Desmarchelier • 2: (modeling) Craig Dowsett; (surfacing) Sara Cembalisty • 3, 9 : Floriane Marchix • 4: Jeff Budsberg • 5–7: Jeff Budsberg; (lighting) Luke Heathcock • 8: (surfacing) Paolo José deGuzman

SQUIGGLES

One of the tools that was really critical was called "squiggles," which enables an artist to just draw lines on the environment anywhere. How do you start to really push on the illustrated look? It's very difficult trying to do it with rendering or with processing the image. With this tool, an artist can go in and add their own touch on the environment, and this is a way for them to basically use a 3D grease pencil on a set and draw whatever they want to accentuate with a line. This helps the artist do some of the more deconstructed line work in the background, where they can be much, much looser with the brush. Perhaps toward the foreground the image is tighter, or closer to reality, but as you move back, you can take more artistic license with the image. We're using this in a number of different ways—for instance, you wouldn't want to see every brick in a wall or building. Maybe the wall goes farther away. Maybe you just draw a couple crosshatching bricks. How would you draw a tree just by sketching it in about five seconds in the back? You want it to feel like an artist has their own touch on it, so this was a really nice way to add that human imperfection to a process that is very mechanical. Making an image in computer graphics can feel sterile because it's very precise, and there's so much detail that sometimes you want it to have imperfections, like someone hand-drew the line. And we used lines everywhere—we did line work on the characters, line work in the cloth, line work in specific areas—and this was really to keep reinforcing the idea that someone hand-painted this film. For example, making a tree in a traditional CG way, you would see every single leaf, and visually it would be really complex, but we didn't want that. How would a painter make a tree? You would have a few blotches of paint, and maybe you get a little bit of striping from multiple colors of the brush. And that's what we have in this movie; it feels like someone painted it!

—JEFF BUDSBERG, HEAD OF LOOK





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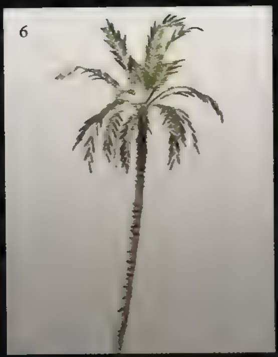

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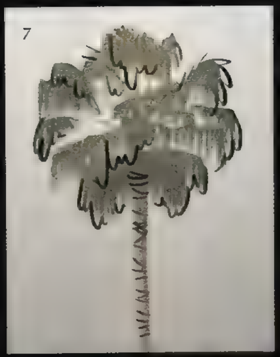

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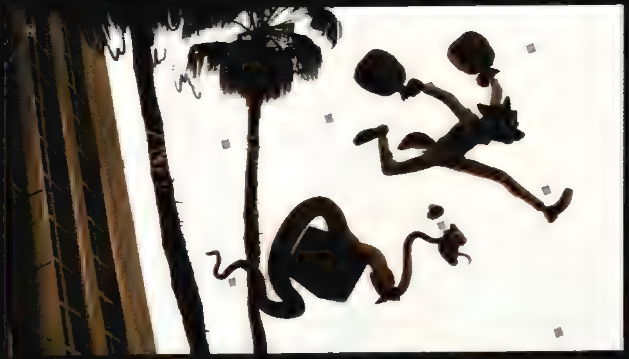
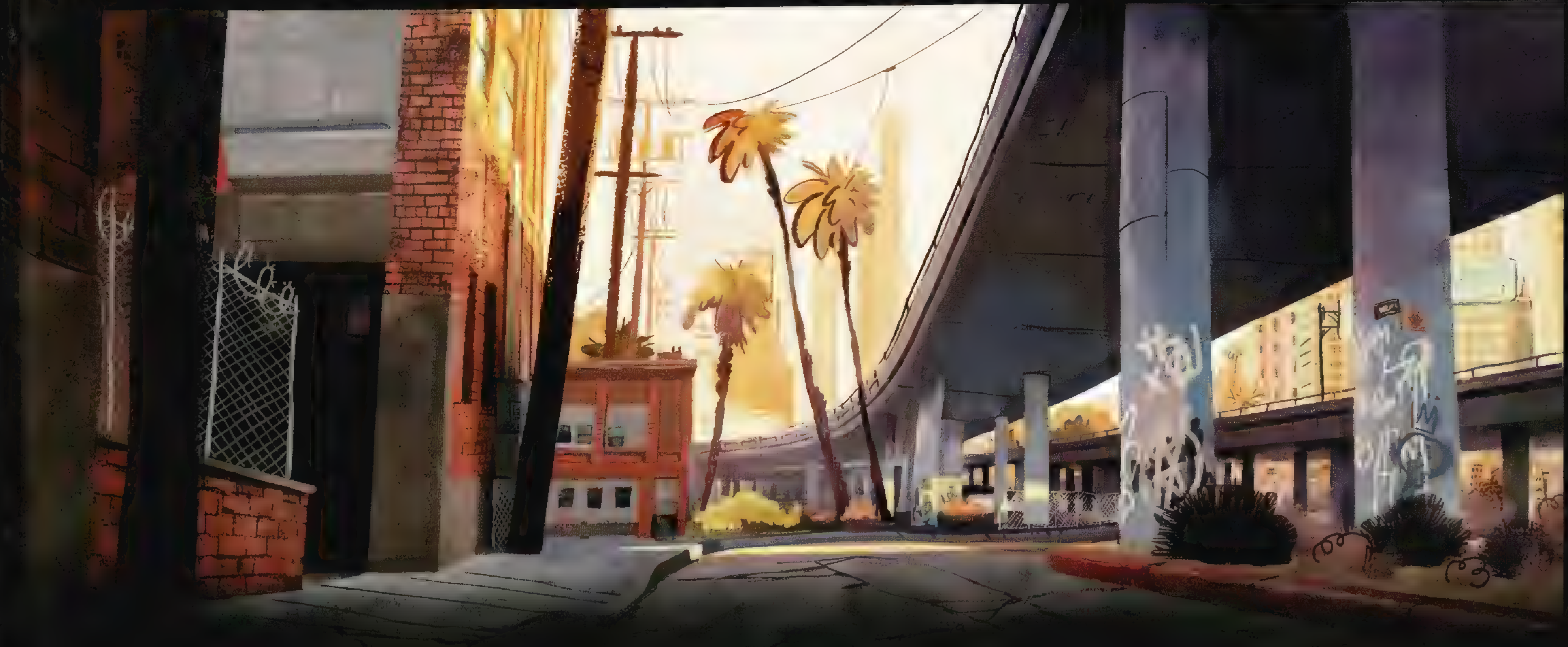
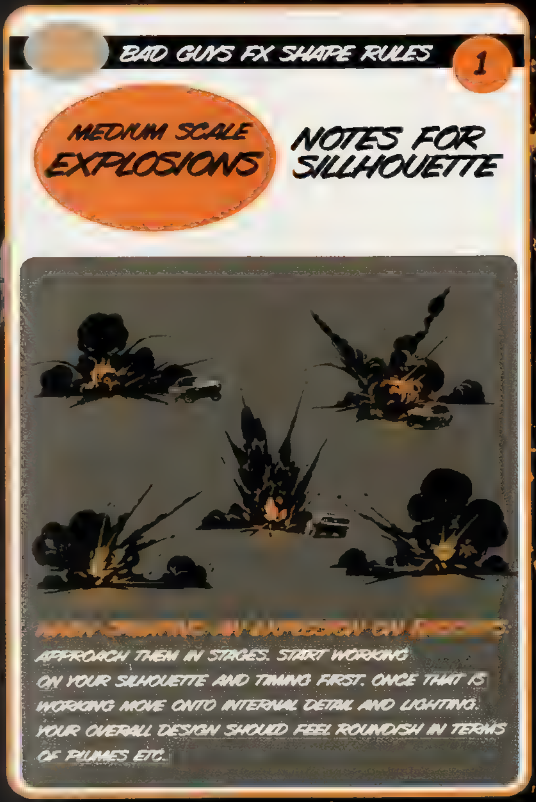




FX SHAPE RULES



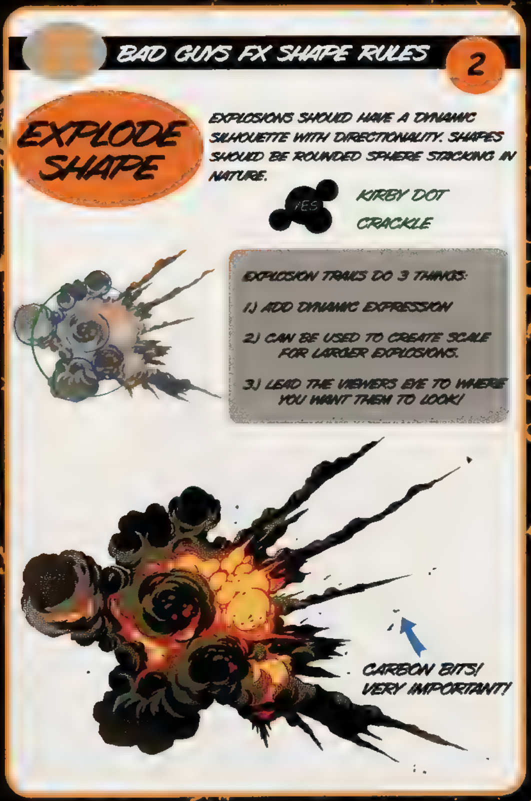
BAD GUYS FX SHAPE RULES 1

MEDIUM SCALE EXPLOSIONS

NOTES FOR SILLHOUETTE

[illegible]

APPROACH THEM IN STAGES. START WORKING ON YOUR SILHOUETTE AND TIMING FIRST. ONCE THAT IS WORKING MOVE ONTO INTERNAL DETAIL AND LIGHTING. YOUR OVERALL DESIGN SHOULD FEEL ROUNDISH IN TERMS OF PLUMES ETC.



BAD GUYS FX SHAPE RULES 2

EXPLODE SHAPE

EXPLOSIONS SHOULD HAVE A DYNAMIC SILHOUETTE WITH DIRECTIONALITY. SHAPES SHOULD BE ROUNDED SPHERE STACKING IN NATURE.

YES

KIRBY DOT CRACKLE

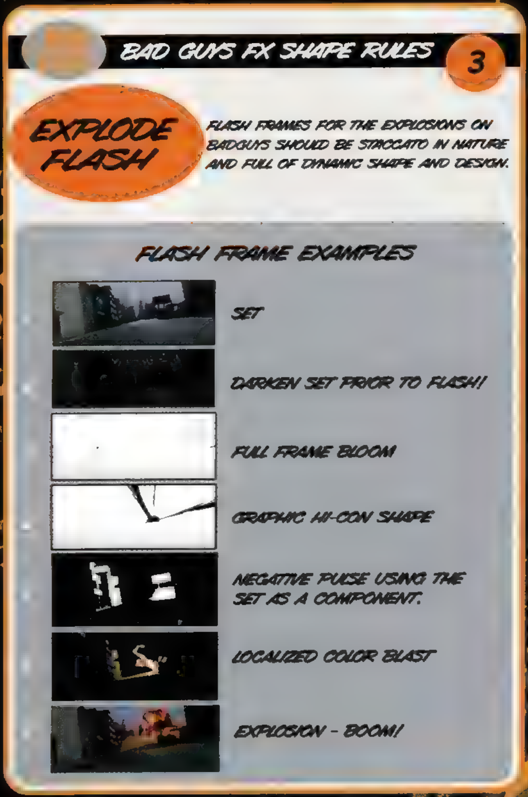
EXPLOSION TRAILS DO 3 THINGS:

1) ADD DYNAMIC EXPRESSION

2) CAN BE USED TO CREATE SCALE FOR LARGER EXPLOSIONS.

3) LEAD THE VIEWERS EYE TO WHERE YOU WANT THEM TO LOOK!

CARBON BITS! VERY IMPORTANT!



BAD GUYS FX SHAPE RULES 3

EXPLODE FLASH

FLASH FRAMES FOR THE EXPLOSIONS ON BADGUYS SHOULD BE STACCATO IN NATURE AND FULL OF DYNAMIC SHAPE AND DESIGN.

FLASH FRAME EXAMPLES

SET

DARKEN SET PRIOR TO FLASH!

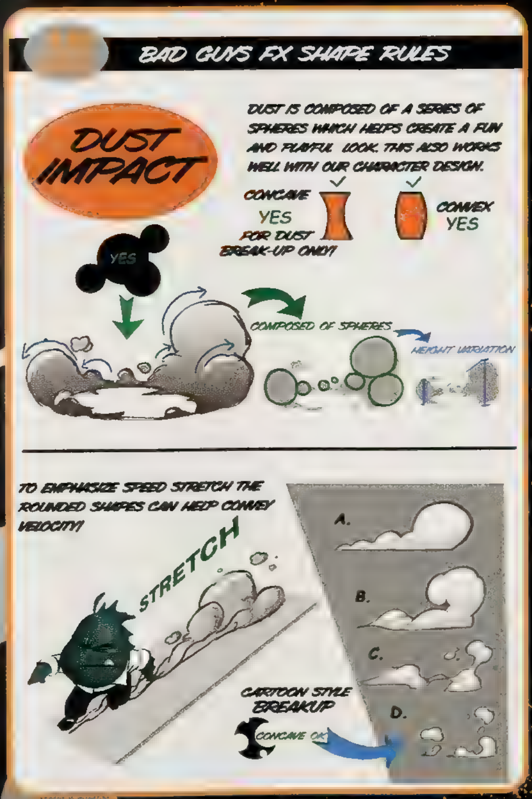
FULL FRAME BLOOM

GRAPHIC HI-CON SHAPE

NEGATIVE PULSE USING THE SET AS A COMPONENT.

LOCALIZED COLOR BLAST

EXPLOSION - BOOM!



BAD GUYS FX SHAPE RULES

DUST IMPACT

DUST IS COMPOSED OF A SERIES OF SPHERES WHICH HELPS CREATE A FUN AND PLAYFUL LOOK. THIS ALSO WORKS WELL WITH OUR CHARACTER DESIGN.

CONCAVE ✓ YES FOR DUST BREAK-UP ONLY!

✓ CONVEX YES

YES

COMPOSED OF SPHERES

HEIGHT VARIATION

TO EMPHASIZE SPEED STRETCH THE ROUNDED SHAPES CAN HELP CONVEY VELOCITY!

STRETCH

A.

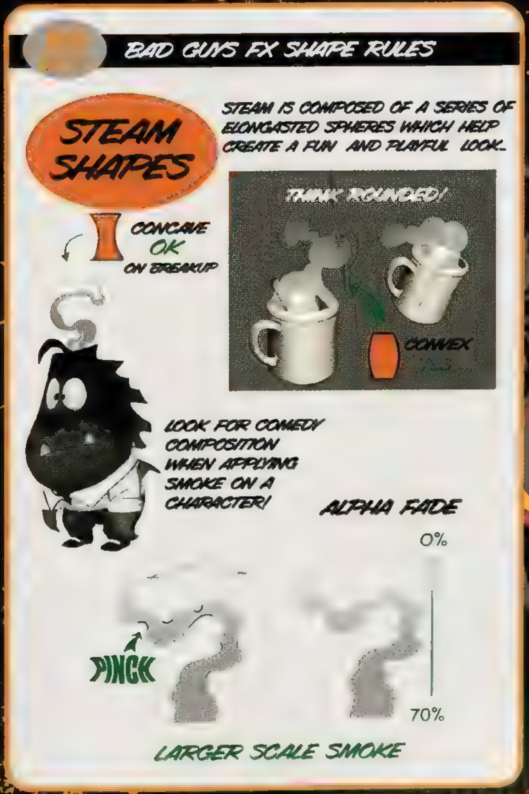
B.

C.

D.

CARTOON STYLE BREAKUP

CONCAVE OK



BAD GUYS FX SHAPE RULES

STEAM SHAPES

STEAM IS COMPOSED OF A SERIES OF ELONGASTED SPHERES WHICH HELP CREATE A FUN AND PLAYFUL LOOK.

CONCAVE OK ON BREAKUP

THINK ROUNDED!

CONVEX

LOOK FOR COMEDY COMPOSITION WHEN APPLYING SMOKE ON A CHARACTER!

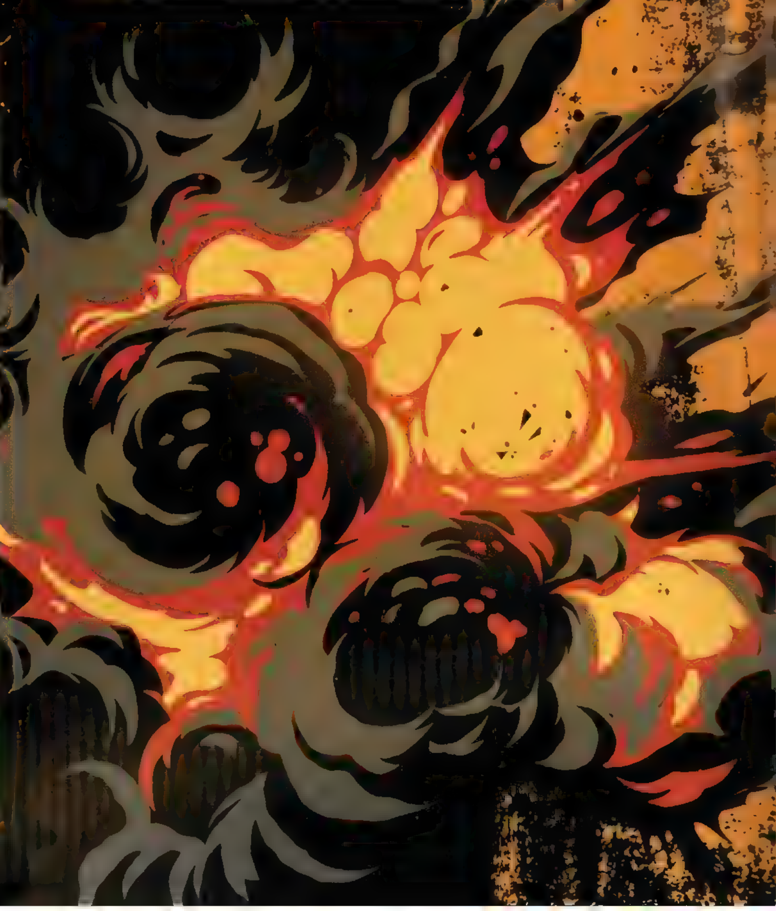
ALPHA FADE

0%

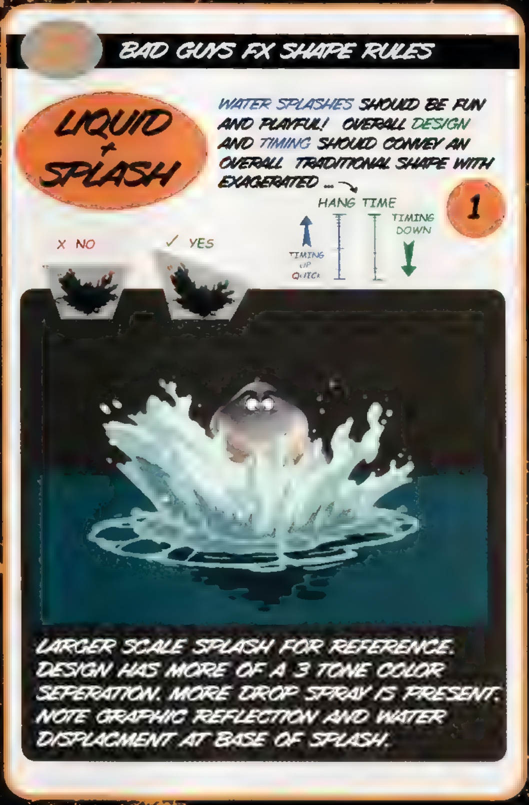
PINCK

70%

LARGER SCALE SMOKE



1-11: Stephen Wood


X NO
✓ YES
HANG TIME
TIMING UP QUICK
TIMING DOWN
1

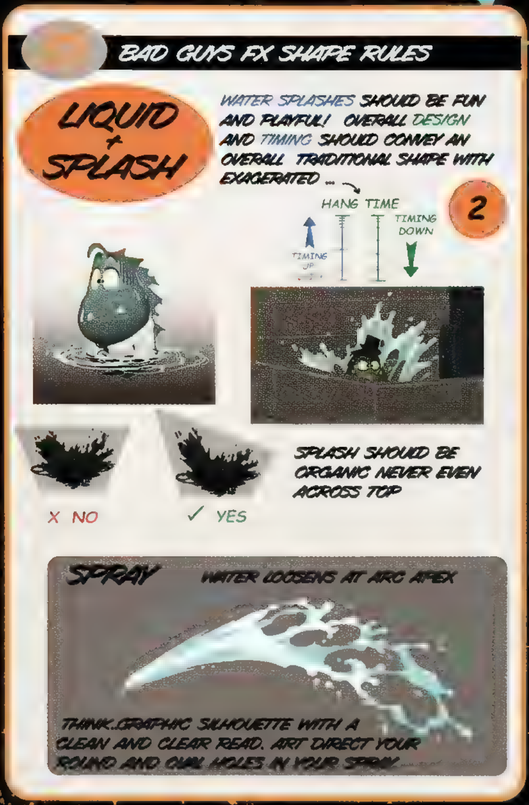
BAD GUYS FX SHAPE RULES

LIQUID + SPLASH

WATER SPLASHES SHOULD BE FUN AND PLAYFUL! OVERALL DESIGN AND TIMING SHOULD CONVEY AN OVERALL TRADITIONAL SHAPE WITH EXAGERATED ...

LARGER SCALE SPLASH FOR REFERENCE. DESIGN HAS MORE OF A 3 TONE COLOR SEPERATION. MORE DROP SPRAY IS PRESENT. NOTE GRAPHIC REFLECTION AND WATER DISPLACMENT AT BASE OF SPLASH.

7


HANG TIME
TIMING UP QUICK
TIMING DOWN
2
X NO
✓ YES
SPRAY

BAD GUYS FX SHAPE RULES

LIQUID + SPLASH

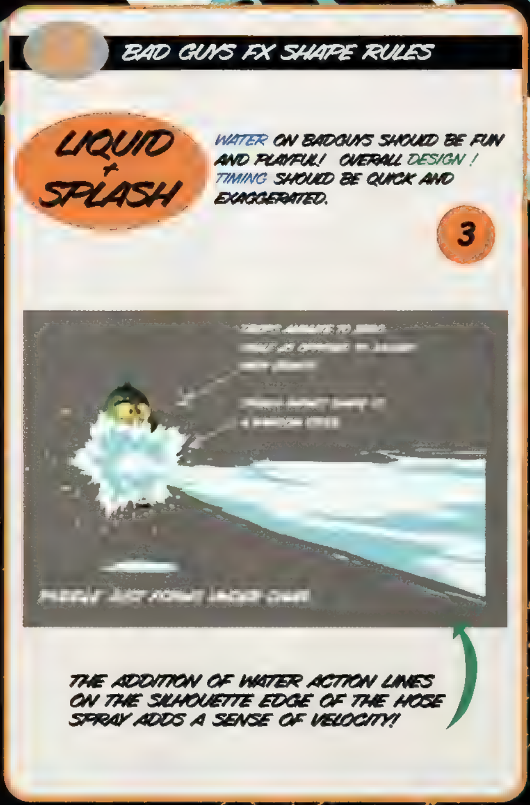
WATER SPLASHES SHOULD BE FUN AND PLAYFUL! OVERALL DESIGN AND TIMING SHOULD CONVEY AN OVERALL TRADITIONAL SHAPE WITH EXAGERATED ...

SPLASH SHOULD BE ORGANIC NEVER EVEN ACROSS TOP

WATER LOOSENS AT ARC APEX

THINK GRAPHIC SILHOUETTE WITH A CLEAN AND CLEAR READ. ART DIRECT YOUR ROUND AND OVAL HOLES IN YOUR SPRAY.

8

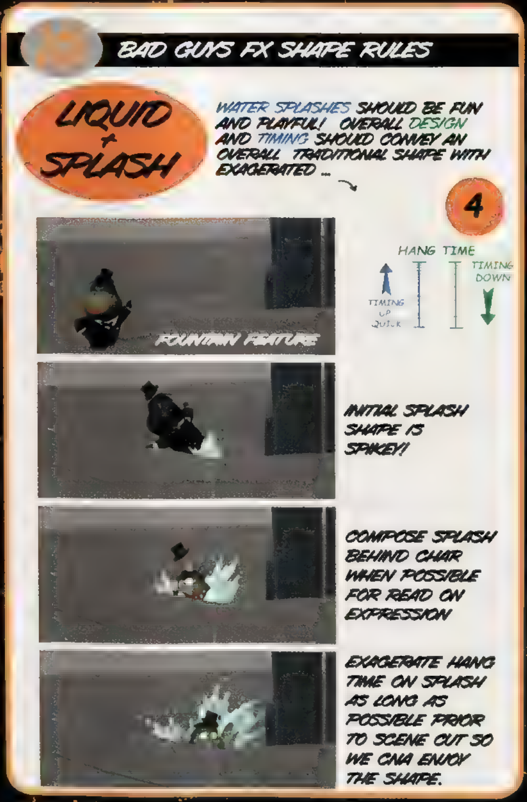


BAD GUYS FX SHAPE RULES

LIQUID + SPLASH

WATER ON BADGUYS SHOULD BE FUN AND PLAYFUL! OVERALL DESIGN ! TIMING SHOULD BE QUICK AND EXAGGERATED.

THE ADDITION OF WATER ACTION LINES ON THE SILHOUETTE EDGE OF THE HOSE SPRAY ADDS A SENSE OF VELOCITY!


4
FOUNTAIN FEATURE
HANG TIME
TIMING UP QUICK
TIMING DOWN

BAD GUYS FX SHAPE RULES

LIQUID + SPLASH

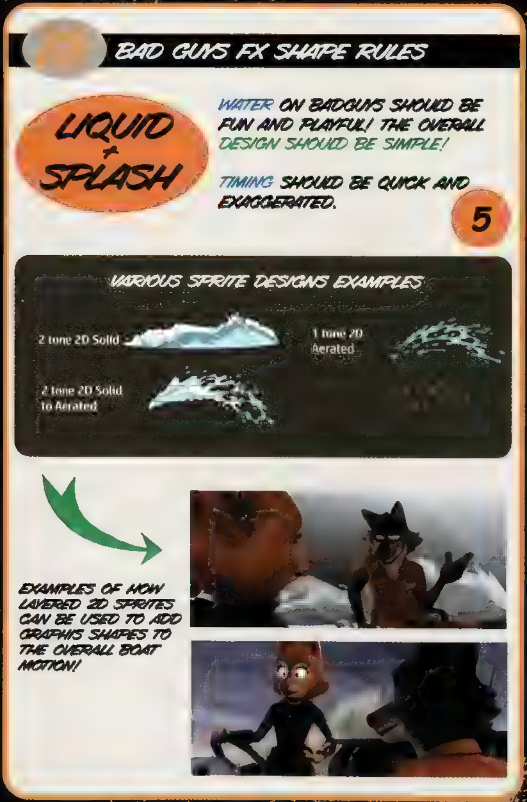
WATER SPLASHES SHOULD BE FUN AND PLAYFUL! OVERALL DESIGN AND TIMING SHOULD CONVEY AN OVERALL TRADITIONAL SHAPE WITH EXAGERATED ...

INITIAL SPLASH SHAPE IS SPIKEY!

COMPOSE SPLASH BEHIND CHAR WHEN POSSIBLE FOR READ ON EXPRESSION

EXAGERATE HANG TIME ON SPLASH AS LONG AS POSSIBLE PRIOR TO SCENE CUT SO WE CNA ENJOY THE SHAPE.

10


5
2 tone 2D Solid
1 tone 2D Aerated
2 tone 2D Solid to Aerated

BAD GUYS FX SHAPE RULES

LIQUID + SPLASH

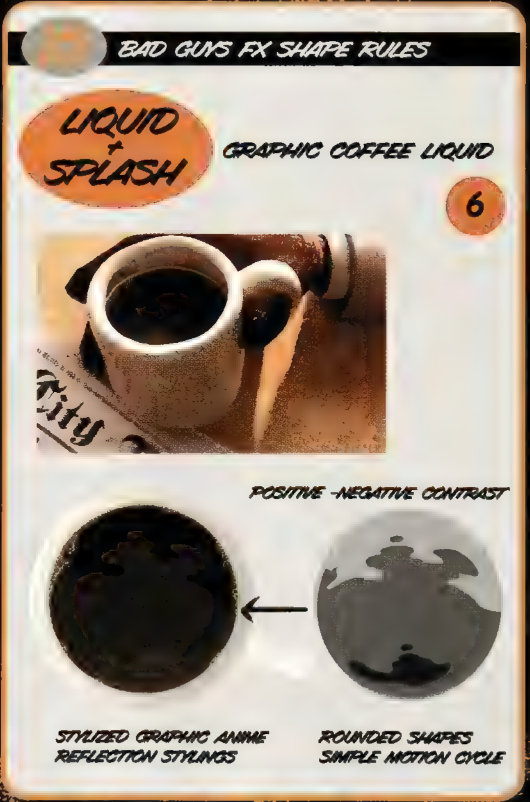
WATER ON BADGUYS SHOULD BE FUN AND PLAYFUL! THE OVERALL DESIGN SHOULD BE SIMPLE!

TIMING SHOULD BE QUICK AND EXAGGERATED.

VARIOUS SPRITE DESIGNS EXAMPLES

EXAMPLES OF HOW LAYERED 2D SPRITES CAN BE USED TO ADD GRAPHIS SHAPES TO THE OVERALL BOAT MOTION!

11



BAD GUYS FX SHAPE RULES

LIQUID + SPLASH

GRAPHIC COFFEE LIQUID

POSITIVE -NEGATIVE CONTRAST

STYLIZED GRAPHIC ANIME REFLECTION STYLINGS

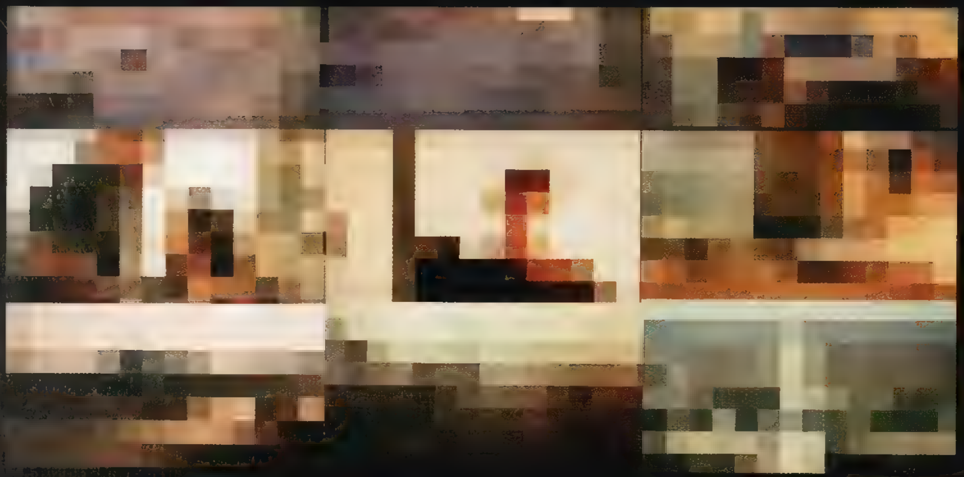
ROUNDED SHAPES SIMPLE MOTION CYCLE

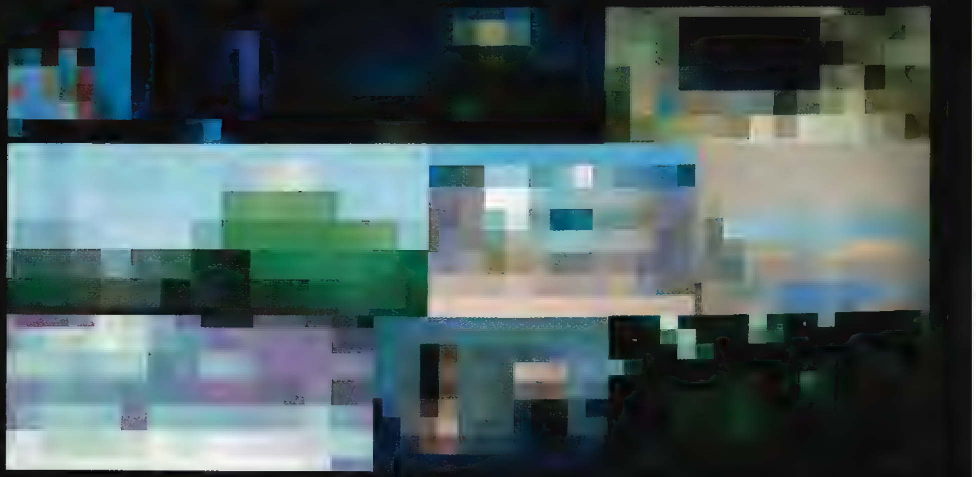
COLOR THEORY

The color script is important because it's the primary way the art department confers between other departments. With it, we can communicate our ideas and vision for the different sequences in the movie and see how those sequences harmonize together. And it's an essential starting point for numerous other departments. Of course, our closest collaboration is with the lighting department. Once we are happy with the color script for a sequence, it goes to lighting so they can work on "scout" lighting scenarios. They take what we did and put a rough lighting in place, aiming to get the right light and color temperature, directionality of the light, etc. Then it comes back to us so we can do the lighting keys. The more accurate we are on our color keys, the easier it is for us to do our paint-over lighting keys to really nail the details: the way the light will bounce off of the characters, the reflection treatment, the flair of the lenses here and there . . . all the little details that will be very informative when the lighting department starts working on the sequence.

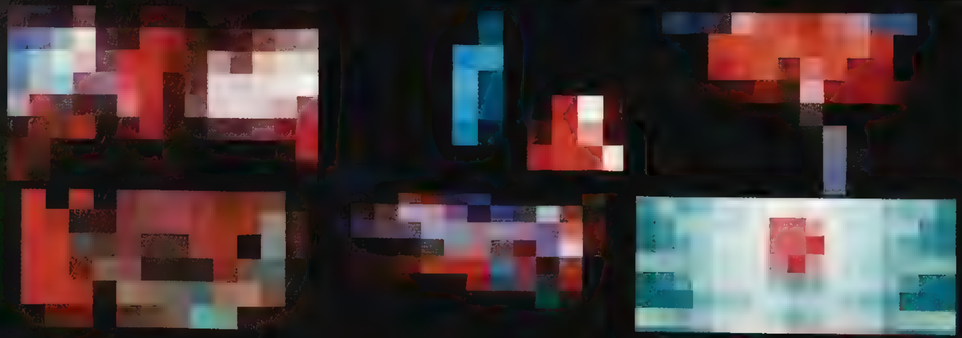
—FLORIANE MARCHIX, ART DIRECTOR

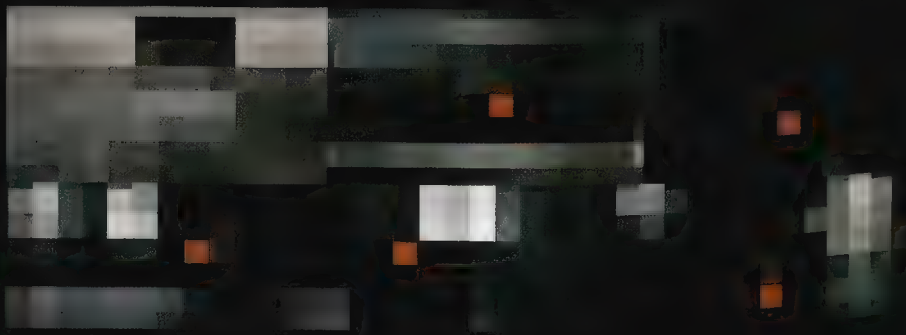
MAIN CONTRAST: *WARM/COOL*



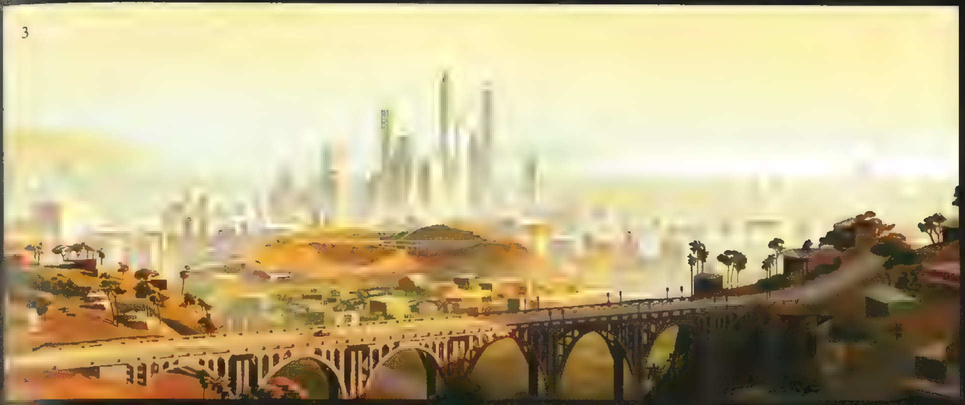


SECONDARY CONTRAST: *HIGH KEY/LOW KEY*





1, 2: Luc Desmarchelier • 3, 5, 7: Chelsea Blecha • 4: Mikael Genachte-Le Bail • 6, 8, 10: Pete Maynez • 9: Angela Sung • 11–13: Floriane Marchix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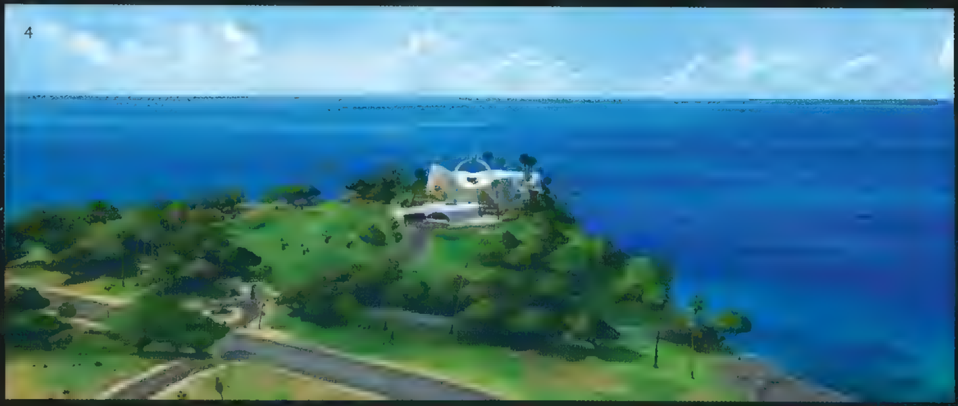
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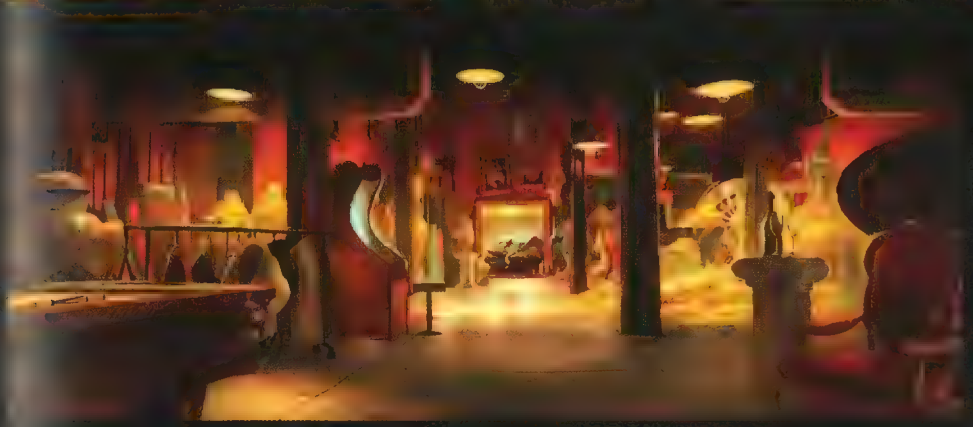

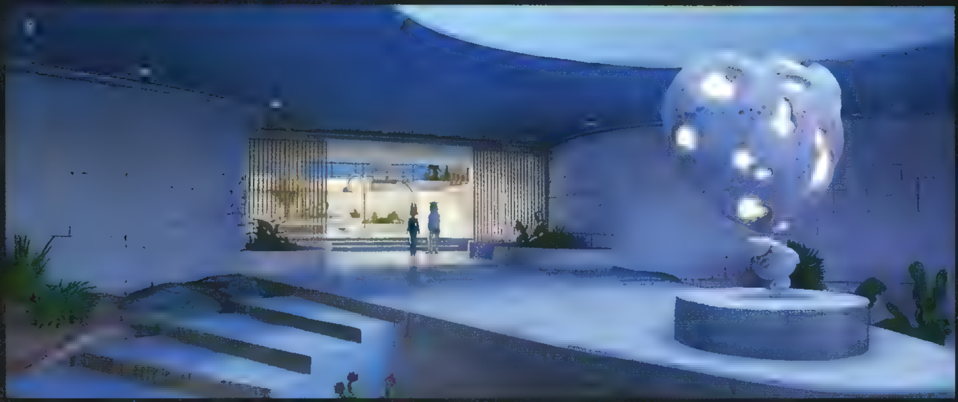

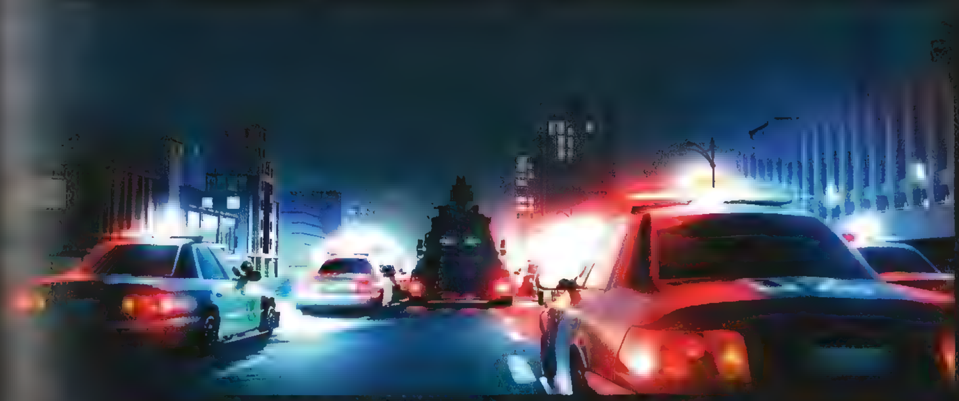

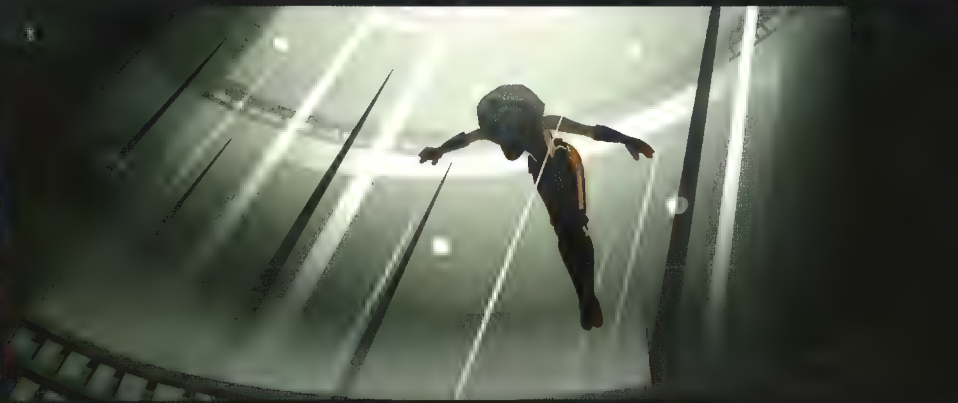

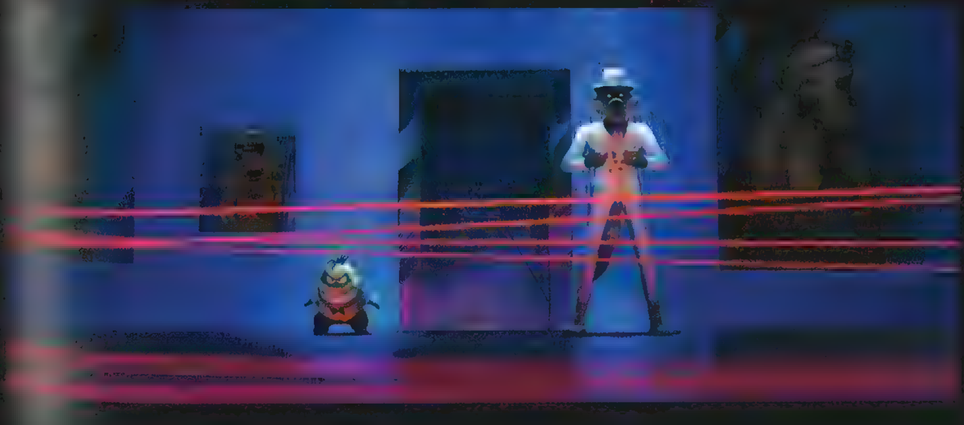

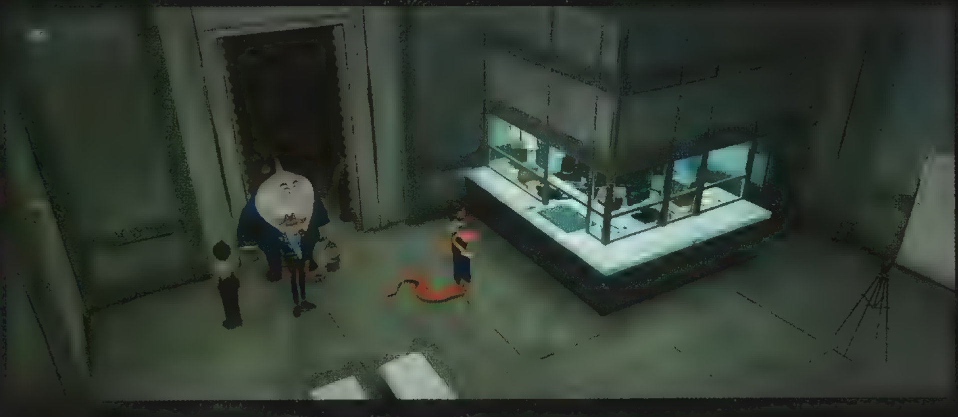

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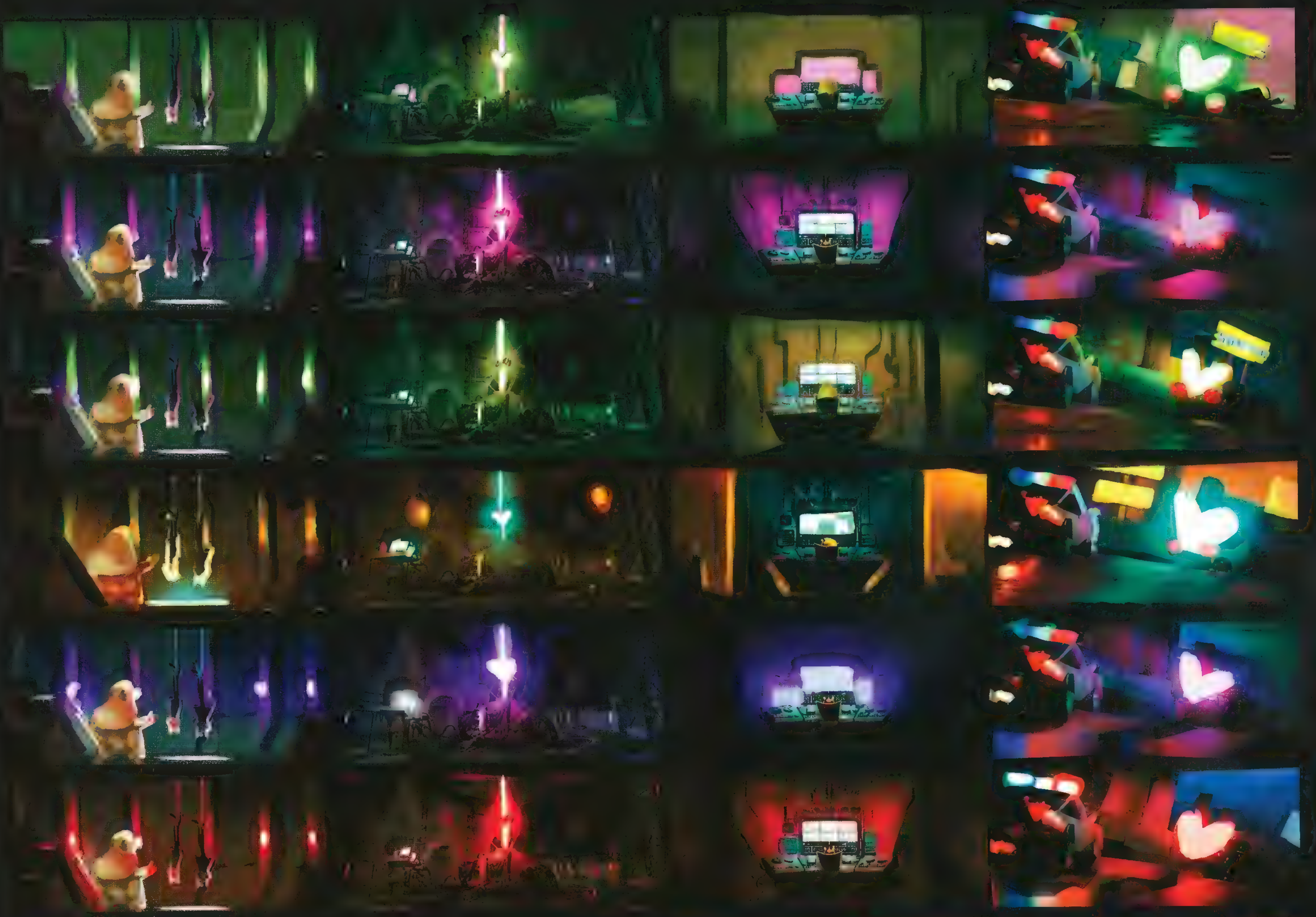
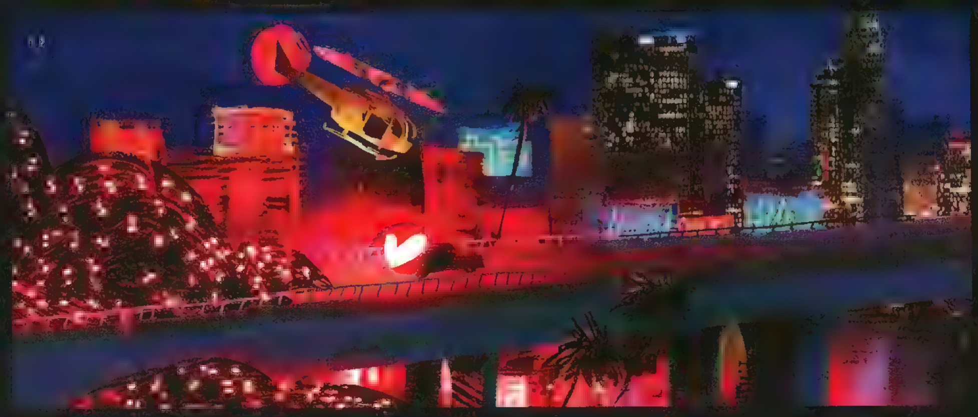


12



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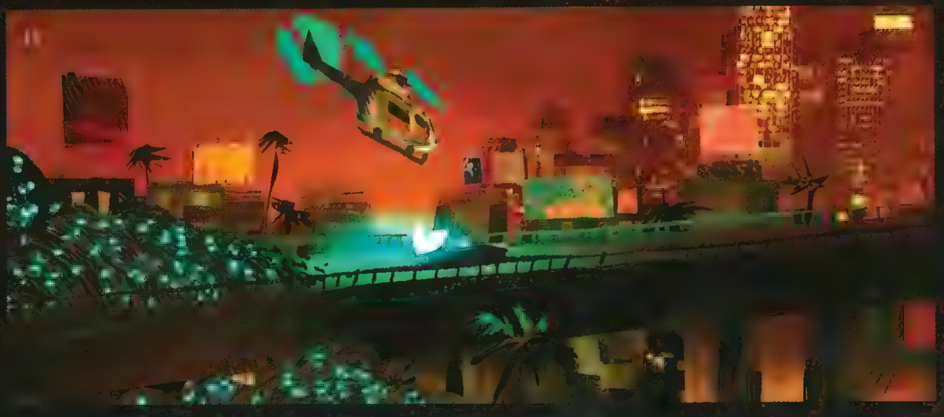
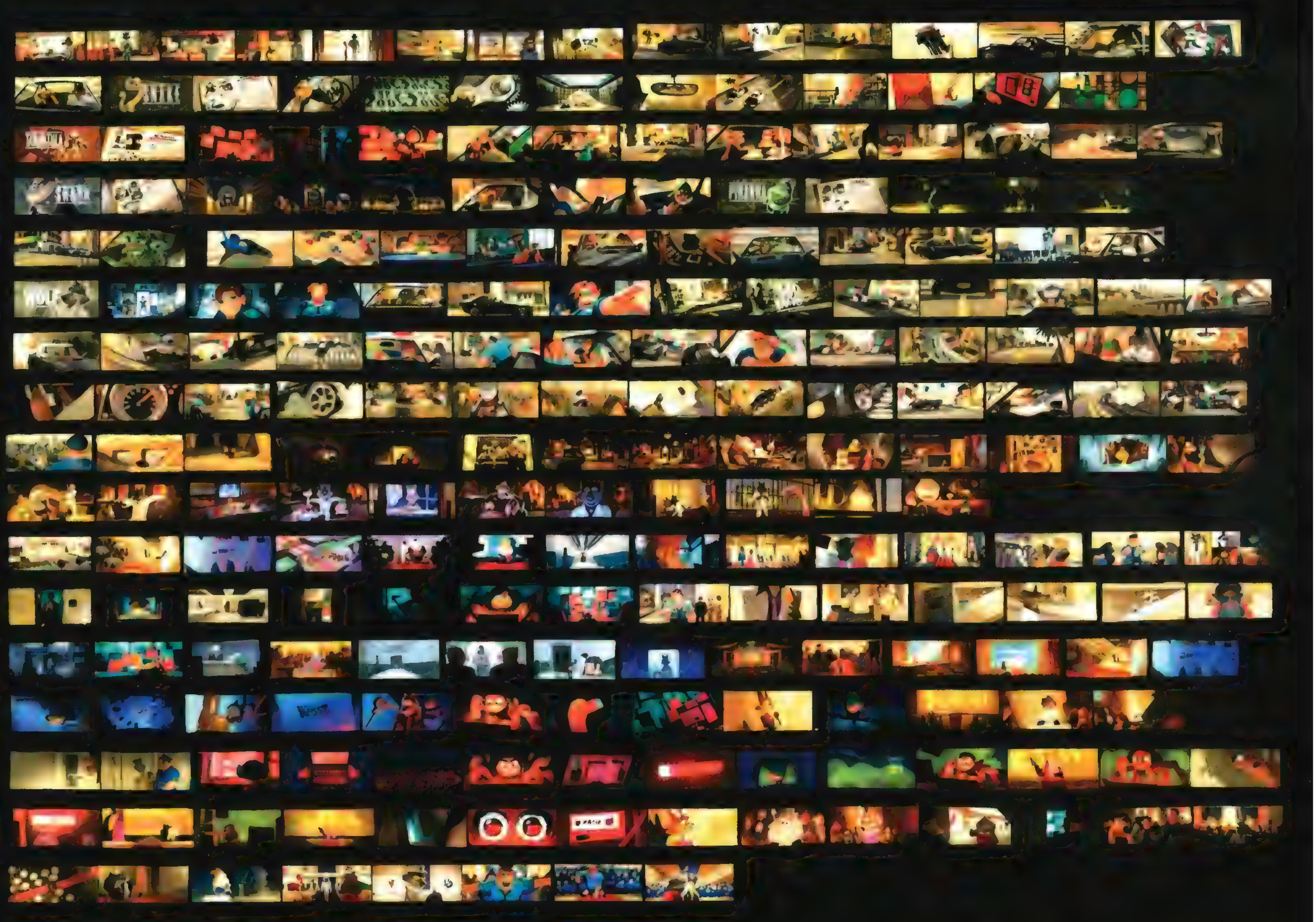
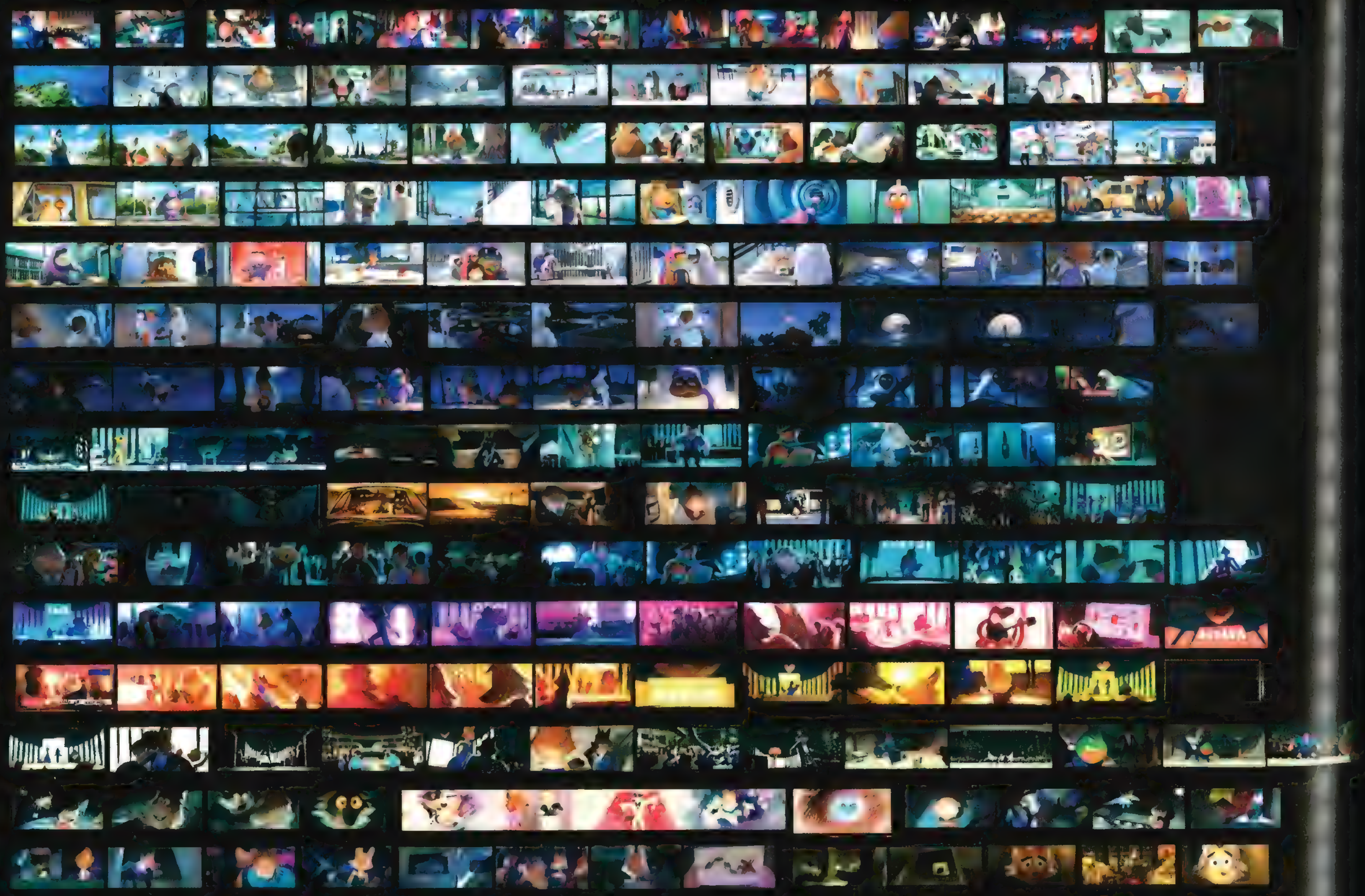


COLOR SCRIPT

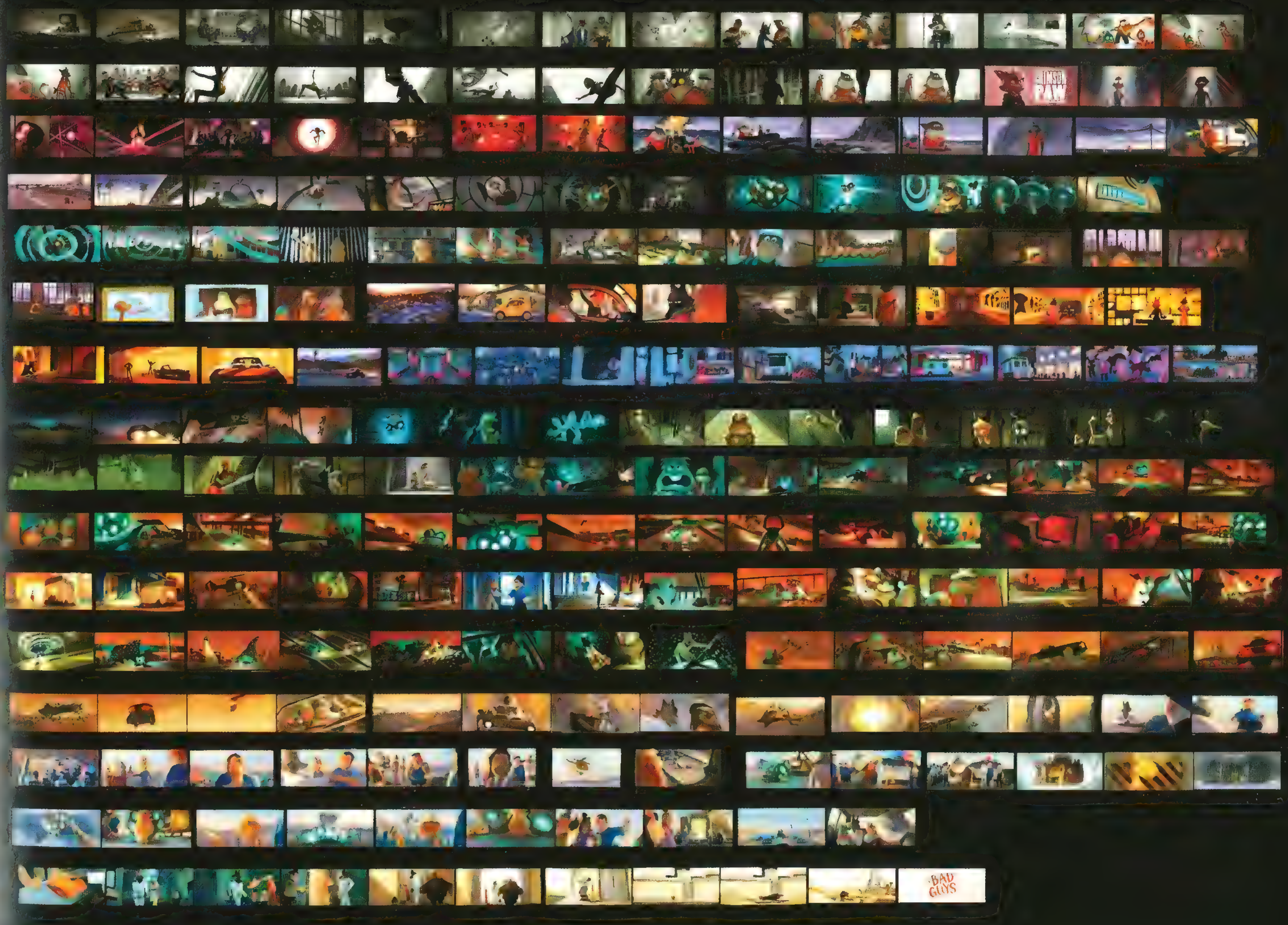


1–3: Luc Desmarchelier & Floriane Marchix



For this movie, I've worked within a narrower palette than I usually do. It was an adjustment for me. I knew that if I found it "beautiful" from my point of view, then it was the wrong direction, and I had to desaturate and give it a more grungy, dirty look to really nail the LA feeling. For example, if I'm doing a scene at dawn, I know that if I push my blue a little too blue, too pure . . . or if I make my violets and purples a little too vibrant, I know it's too far and I have to bring it down. Color work is a very sensible balance. I'm really happy with our color choices and color progression in this movie. We've really tried to make the three acts very different from one another and in sync with our characters' psychologies and moods.

—**FLORIANE MARCHIX, ART DIRECTOR**



There are four different palettes defining the look for the movie. The warm colors are associated with the Bad Guys and the cool colors with the villain, Marmalade. That's our basic contrast. And then there's a secondary contrast, which is a high-key palette for the police and a low-key palette for the jail scenes. Everything else in the color script is built around this simple concept.

—LUC DESMARCHELIER, PRODUCTION DESIGNER

LOS ANGELES

When I first came to LA, I thought, “What the hell is this place? It’s just nothing but gas stations and parking lots—and superstores.” The surface of it was not just disappointing, but to me, rather ugly. It took me a long time to start to recognize that it’s such a beautiful city with so much variety—at first it looks like it’s all the same, but it’s really not. It took an education of the eye to start recognizing the particular character of certain neighborhoods and to find the beauty in them—even the freeways and all that stuff . . . It was a slow process for me, getting used to the aesthetic of Los Angeles.

—LUC DESMARCHELIER, PRODUCTION DESIGNER

This movie is set in LA, or a fictional LA, which, quite frankly, I didn’t think that I was going to be excited about because I’ve worked on other movies that were set in the city. But this turned out to be unique and beautiful, and I’m based in LA, so it’s really just creating another version of home. That’s been pretty awesome!

—SUN YOON, DIGIMATTE SUPERVISOR

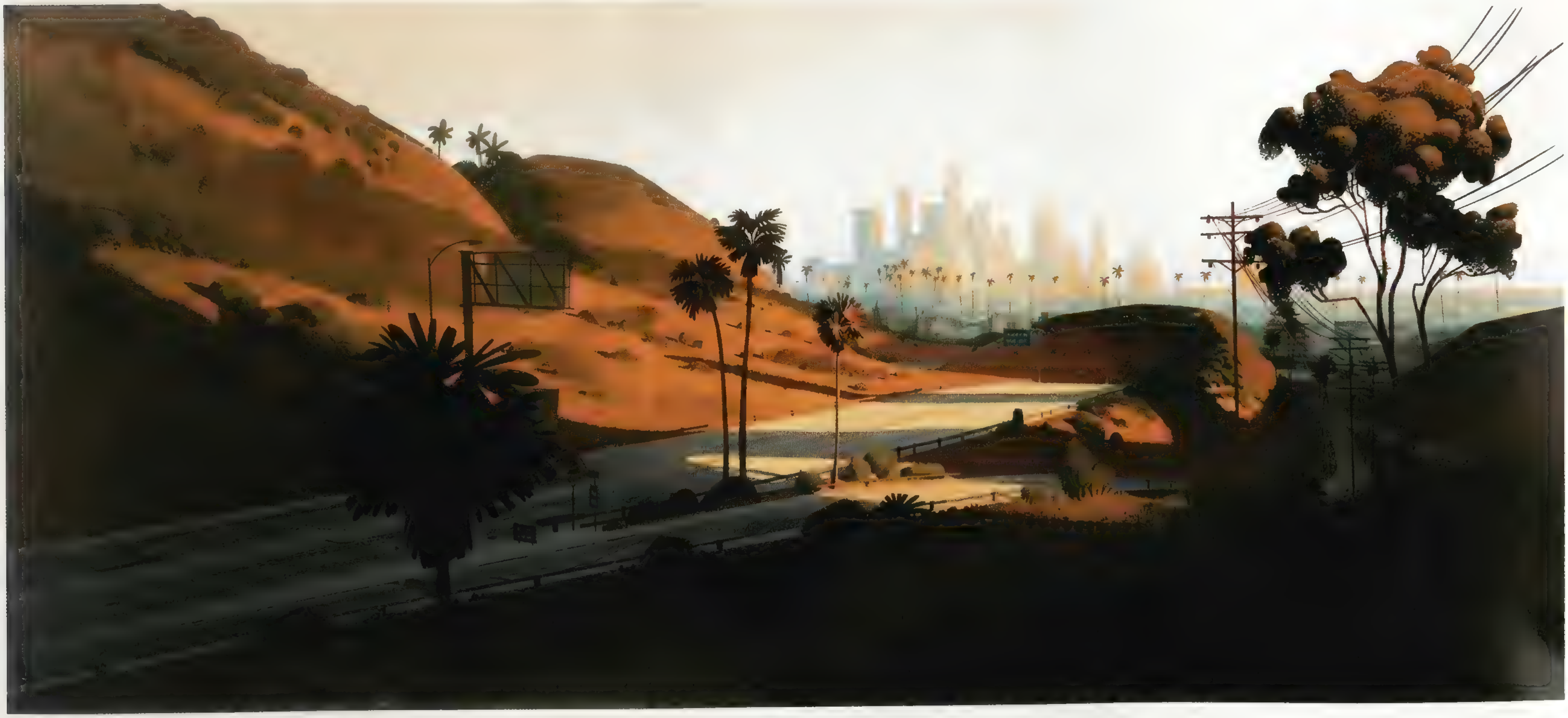
I live exactly where the movie is set. We have a big scene where the Bad Guys are going down these stairs, like the ones in Silver Lake, which is an area of northeastern LA. My neighborhood has stairs just like that! All this foliage that we make, I have a lot of it in my yard. I’ve never worked on a movie where we’re fictionalizing an area that I’m so familiar with, and a lot of the people working on film live in the area, too. It’s the first time that’s ever happened in my career.

—MIKE TRULL, HEAD OF ASSETS

The neighborhoods look a little run-down, but for me, the movie interprets the real temperature of what LA is—the old LA. And I actually appreciate that. In Sequence 140, we go from downtown Los Angeles to the eastside, which has a lot of hills and a lot of the residential areas. It was fun working with Luc while we were set-dressing the neighborhoods, because we were saying, “Well, you know, there’s gonna be trash cans on the street, cars in the driveways, lawn chairs in the backyard.” We also helped the crowds department out with set-dressed mannequins to populate the sidewalks.

—DAVID PATRICK VALERA, FINAL LAYOUT SUPERVISOR

1: Ritche Sacilioc • 2, 5, 7, 8: Floriane Marchix • 3, 4, 6, 9, 10: Luc Desmarchelier



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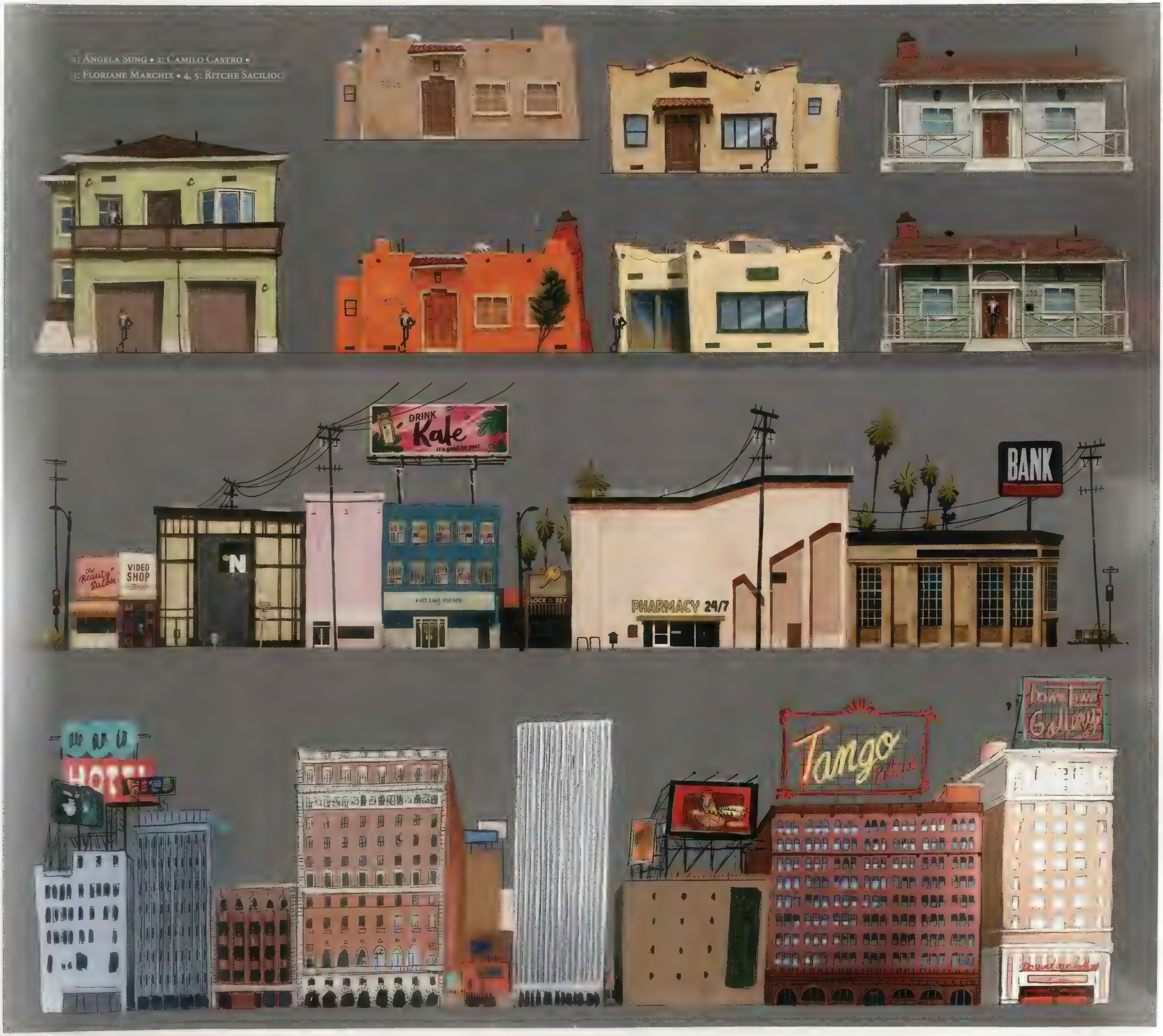
1: Angela Sung • 2: Camilo Castro •
3: Floriane Marchix • 4, 5: Ritche Sacilioc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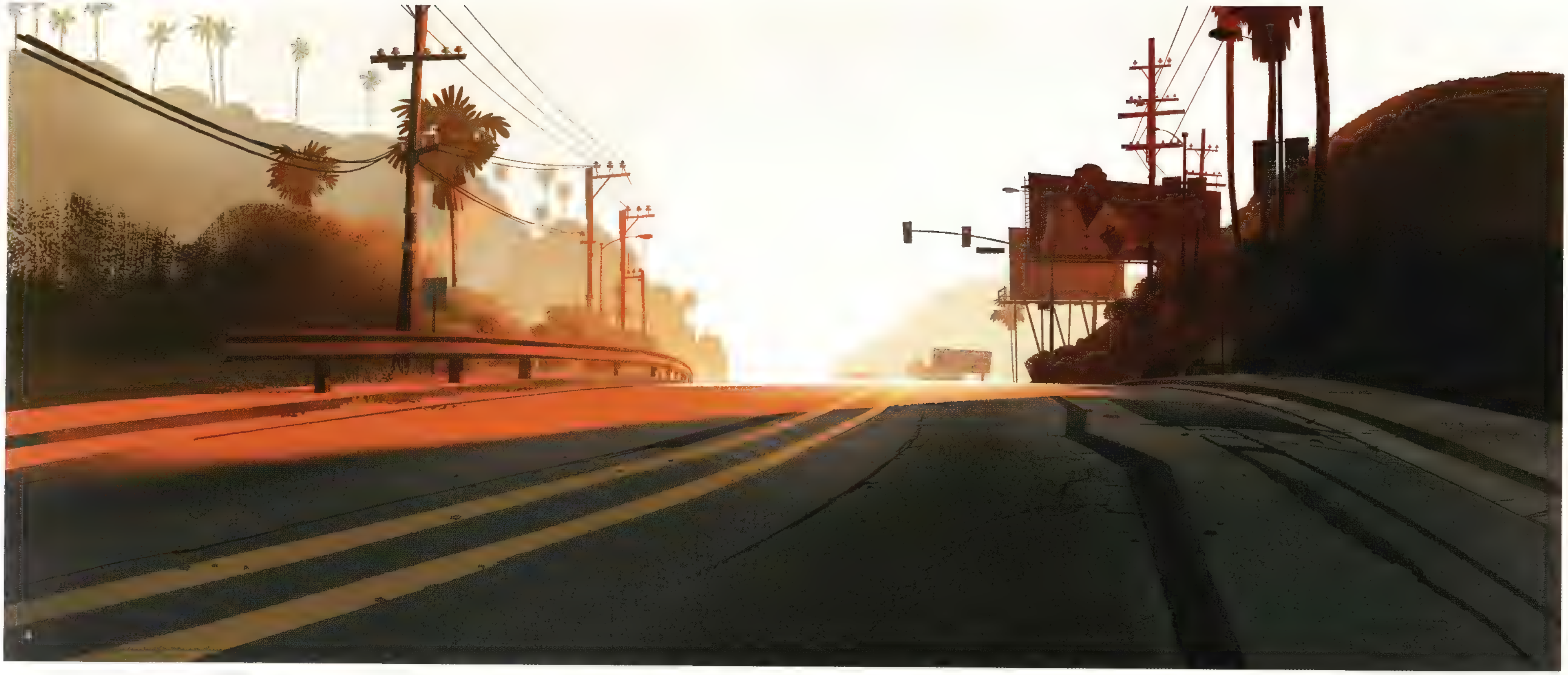

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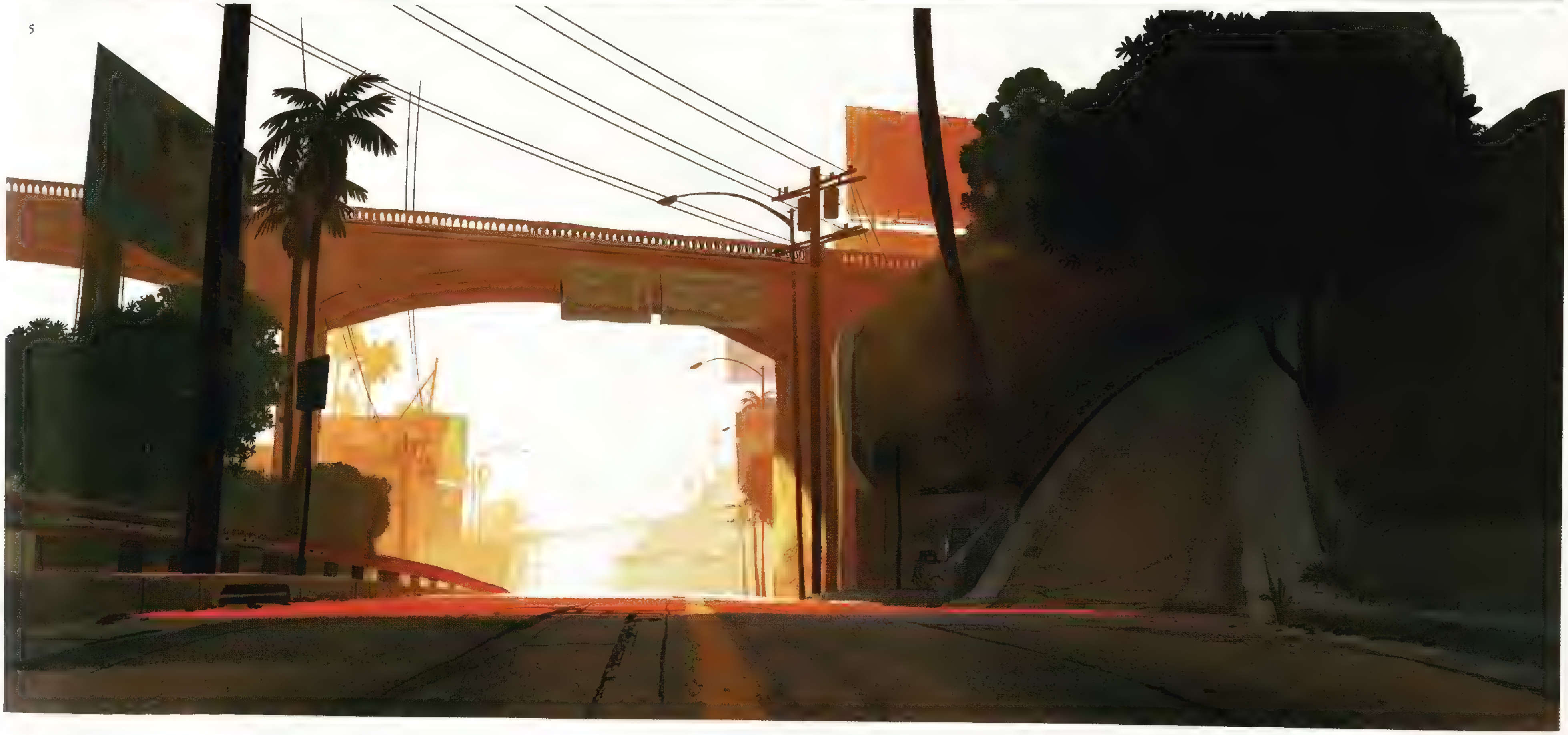


CAR CHASE!

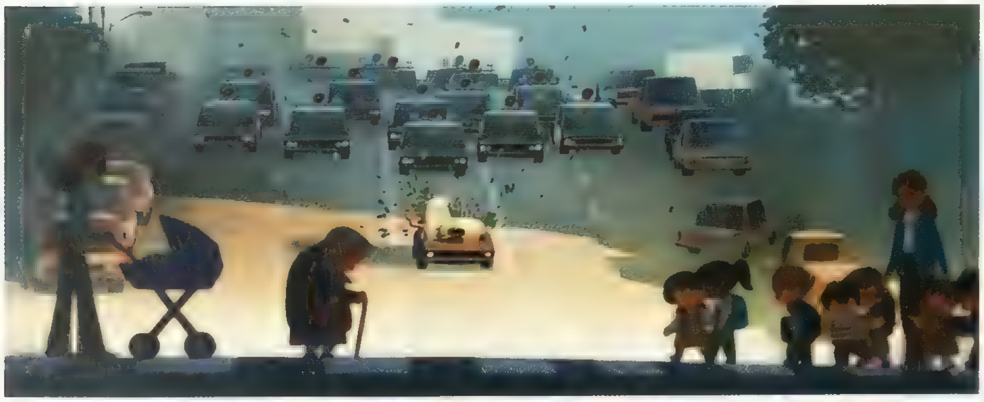
The first car chase we have through the city successfully encapsulates all of the following aspects: you're in LA, where you have to feel like this is a real environment populated by people; and the Bad Guys are inside their car, zipping through the city at a hundred miles an hour with a hundred police cars behind them. Then there are the speed lines, 2D overlays, graphic squiggles . . . every element is detailed, but hopefully the audience will agree that we've struck a fine balance between a traditional CG feature and a truly unique illustrative style and react positively to the movie.

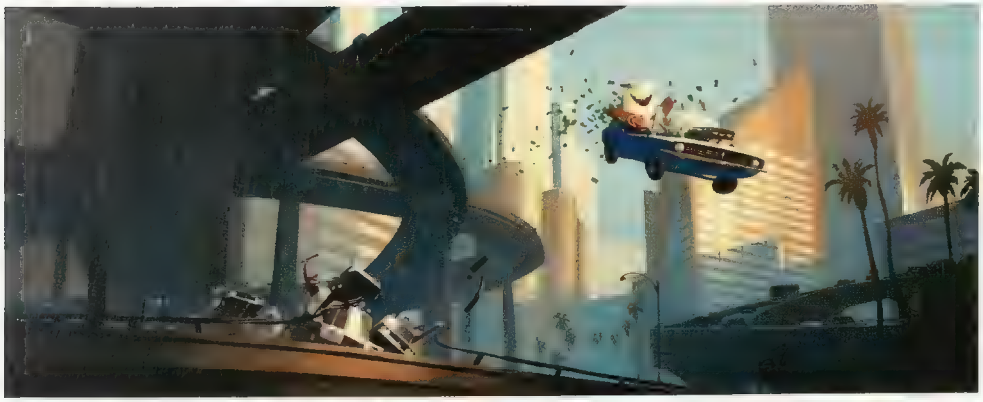
—PABLO VALLE, HEAD OF LIGHTING

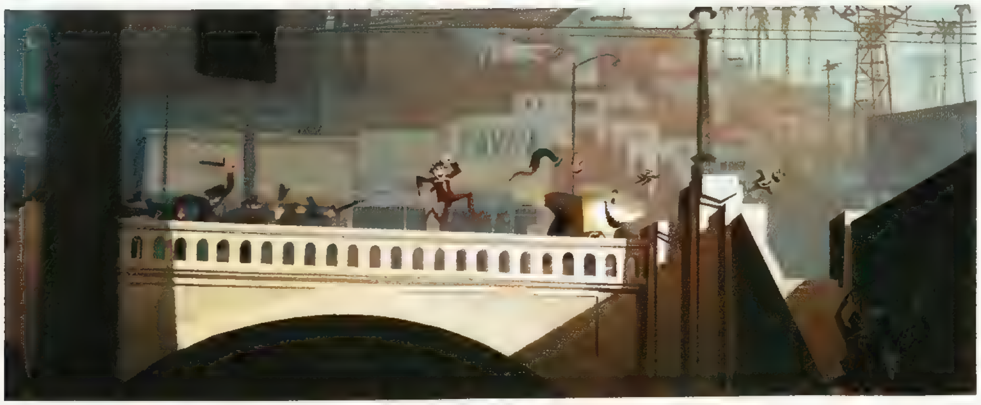
At some point in the car chase, we are close-up on the Bad Guys in their car, and they're dancing and having a good time, then the camera pulls out, as they're crossing the bridge, revealing the wide shot of the whole city. This is an iconic moment, and it really encapsulates a lot of what we had set out to do originally, which was: it's both silly and fun and visually compelling. There's definitely a wow factor to that shot.

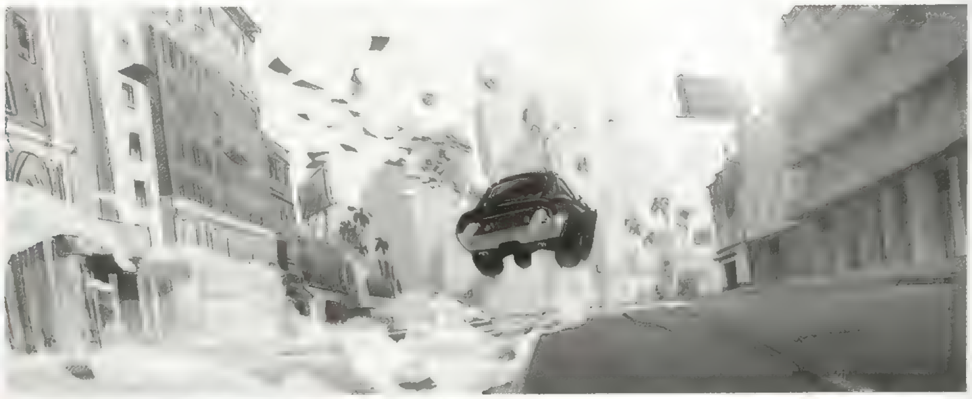
—LUC DESMARCHELIER, PRODUCTION DESIGNER

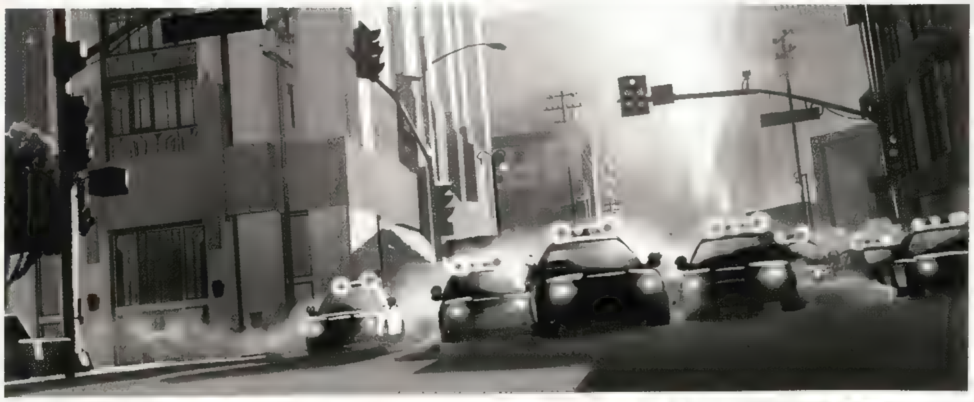
1, 3–6: Ritche Sacilioc • 2: Vahe Yefremian • 7, 8: Guillaume Fesquet

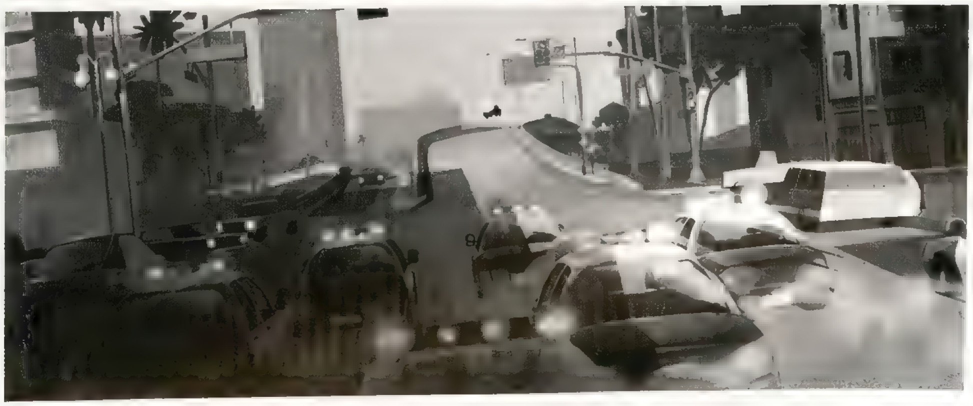


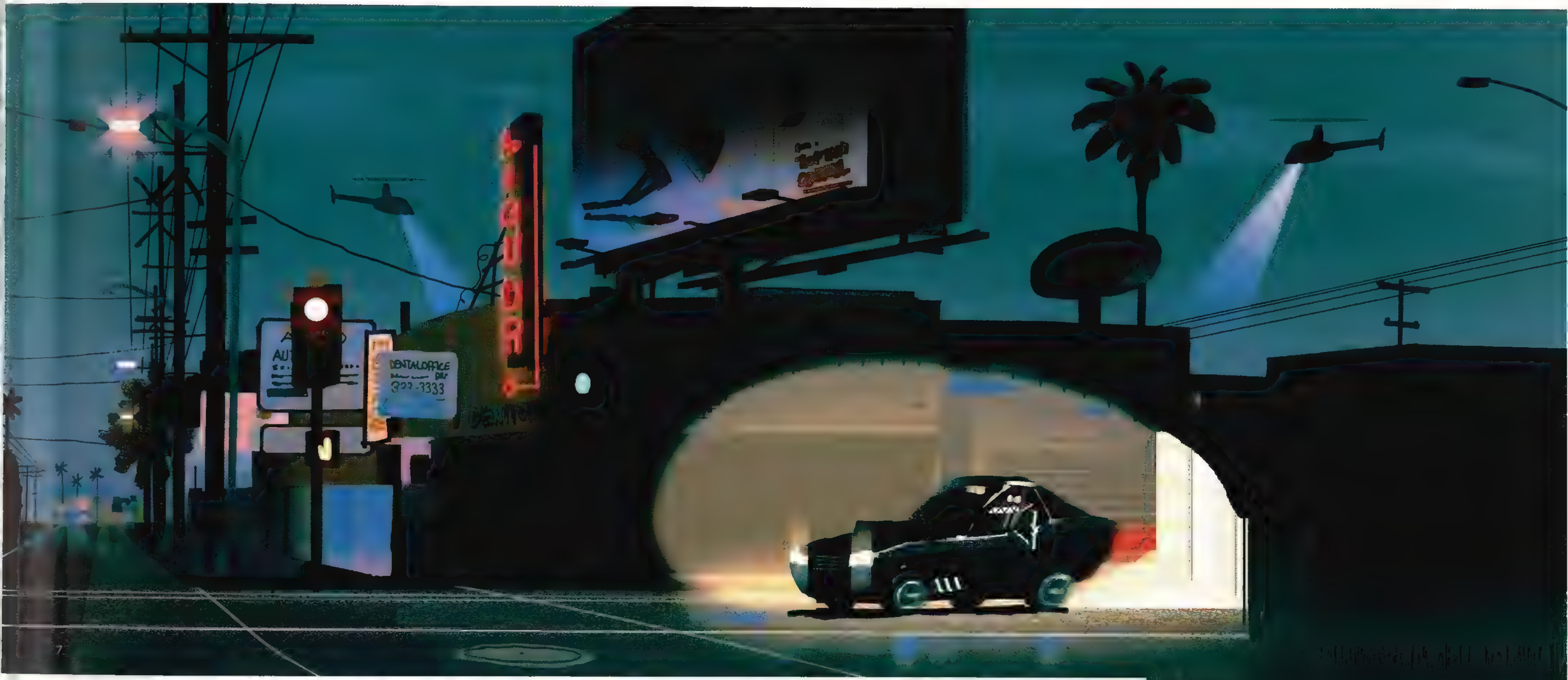








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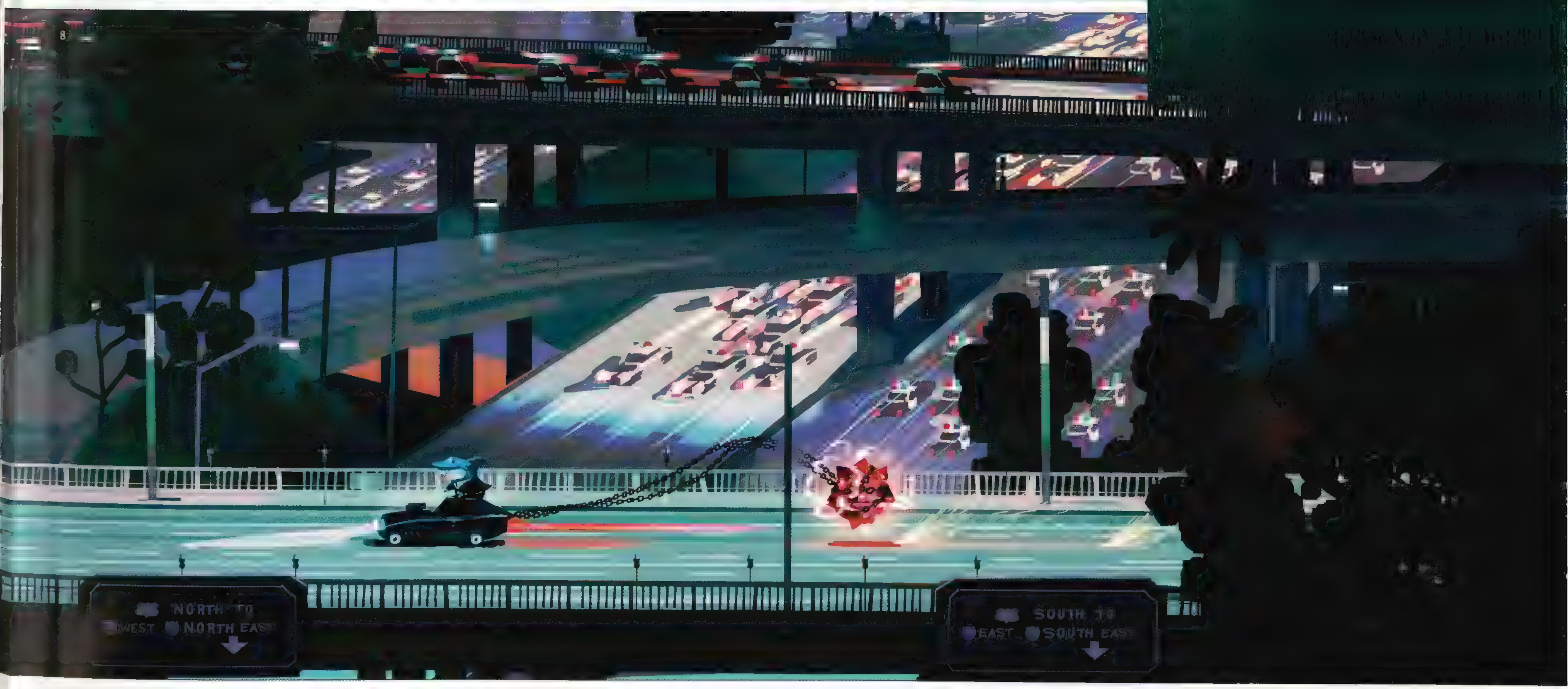
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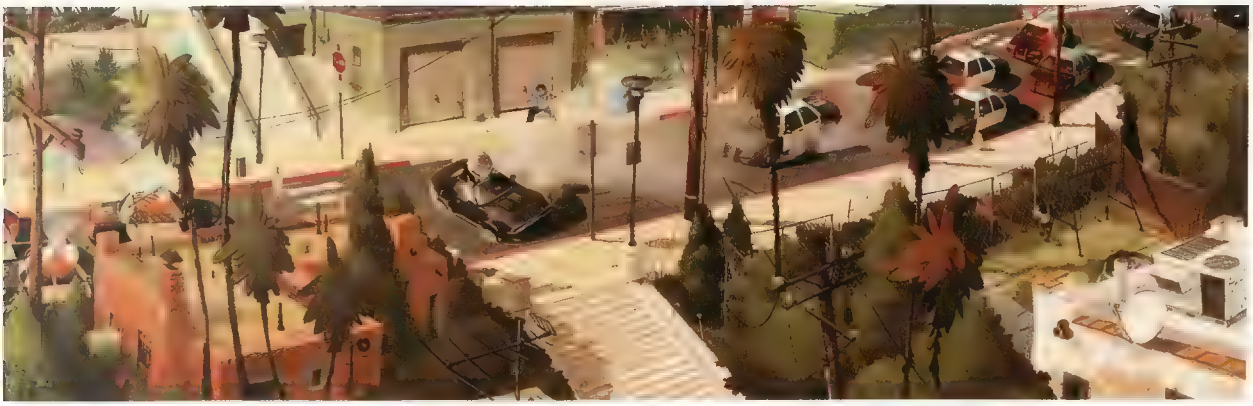
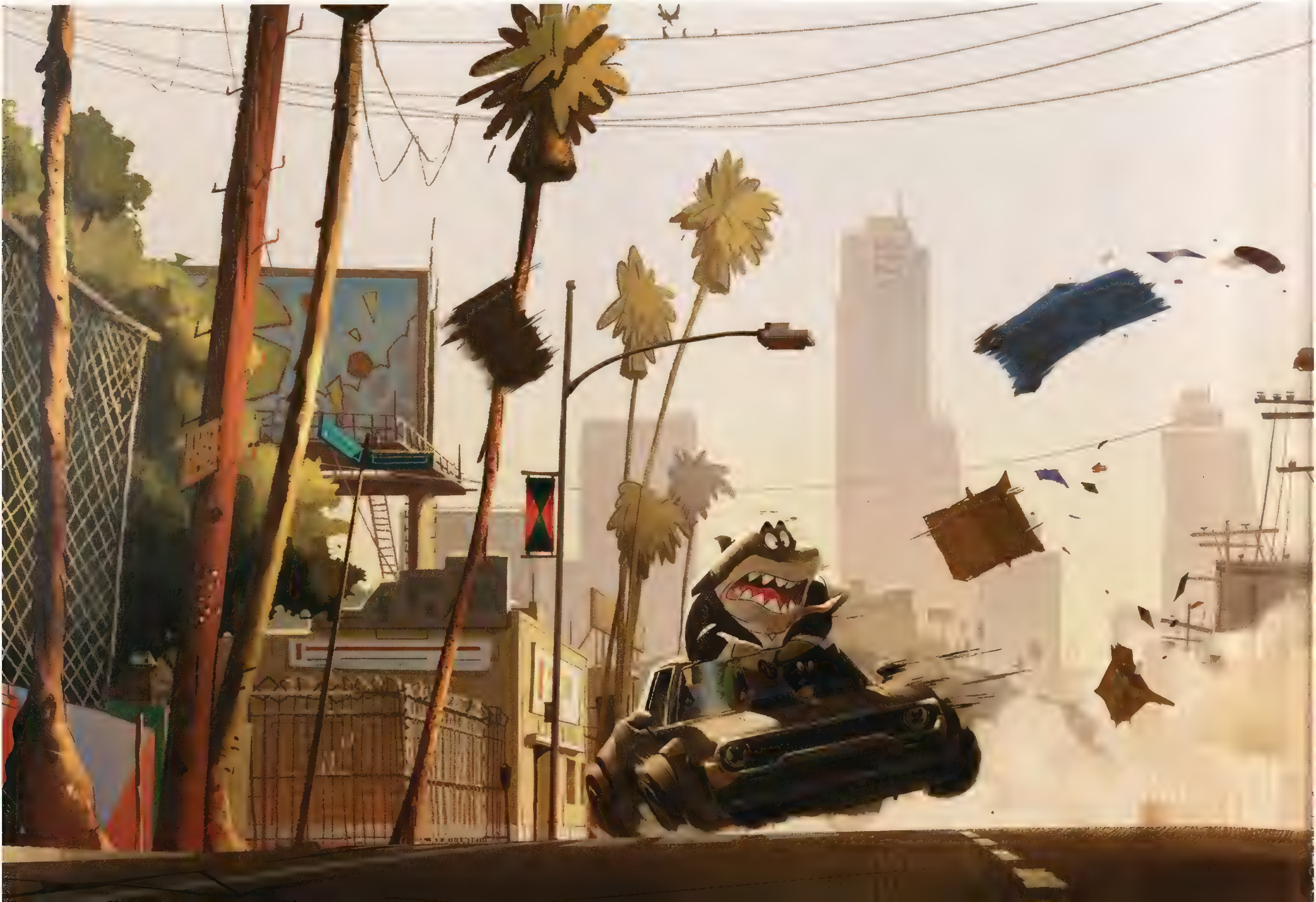


With regard to the initial car chase through the city, there were a lot of things to figure out. We needed to understand the geography of the city, how all the story beats tie together, how fast our guys are driving, etc. In animation nothing is free, so we had to slowly build up the sequences to make sure we were being as efficient as possible. I pitched the idea of early scouting, much like you would scout a live-action film, only our scouting was slightly different. We didn't have a city already built, so we worked with very rough street and building models. This meant we could move and arrange city streets to best suit the story and how the sequences would progress. We could easily work out how the chase would progress from downtown, to midtown, to a Silver Lake– or Echo Park–style neighborhood, and finally to the Bad Guy's lair.



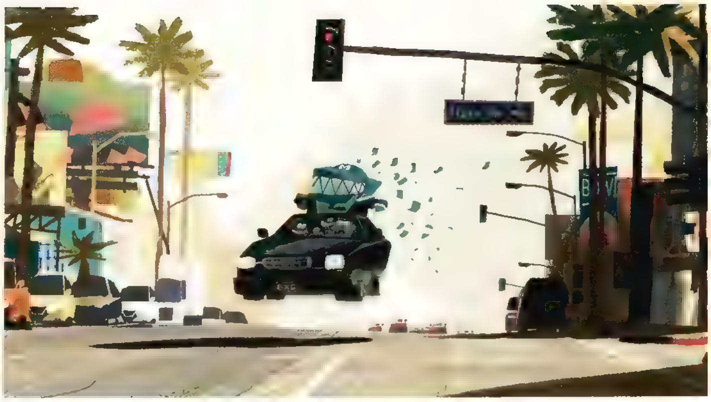
The early scouting process gave us a solid starting point for when we actually started the previz work. We knew the speed felt right at around a hundred miles per hour; we knew what camera lenses would help sell the speed; we had an overall plan of our city, and we knew how the chase would progress. From there, we could dive in and do the real work—planning the shots, working with the editor and the production designer, getting solid direction from Pierre, and really digging into the sequence without being burdened by all of the early questions we already answered.

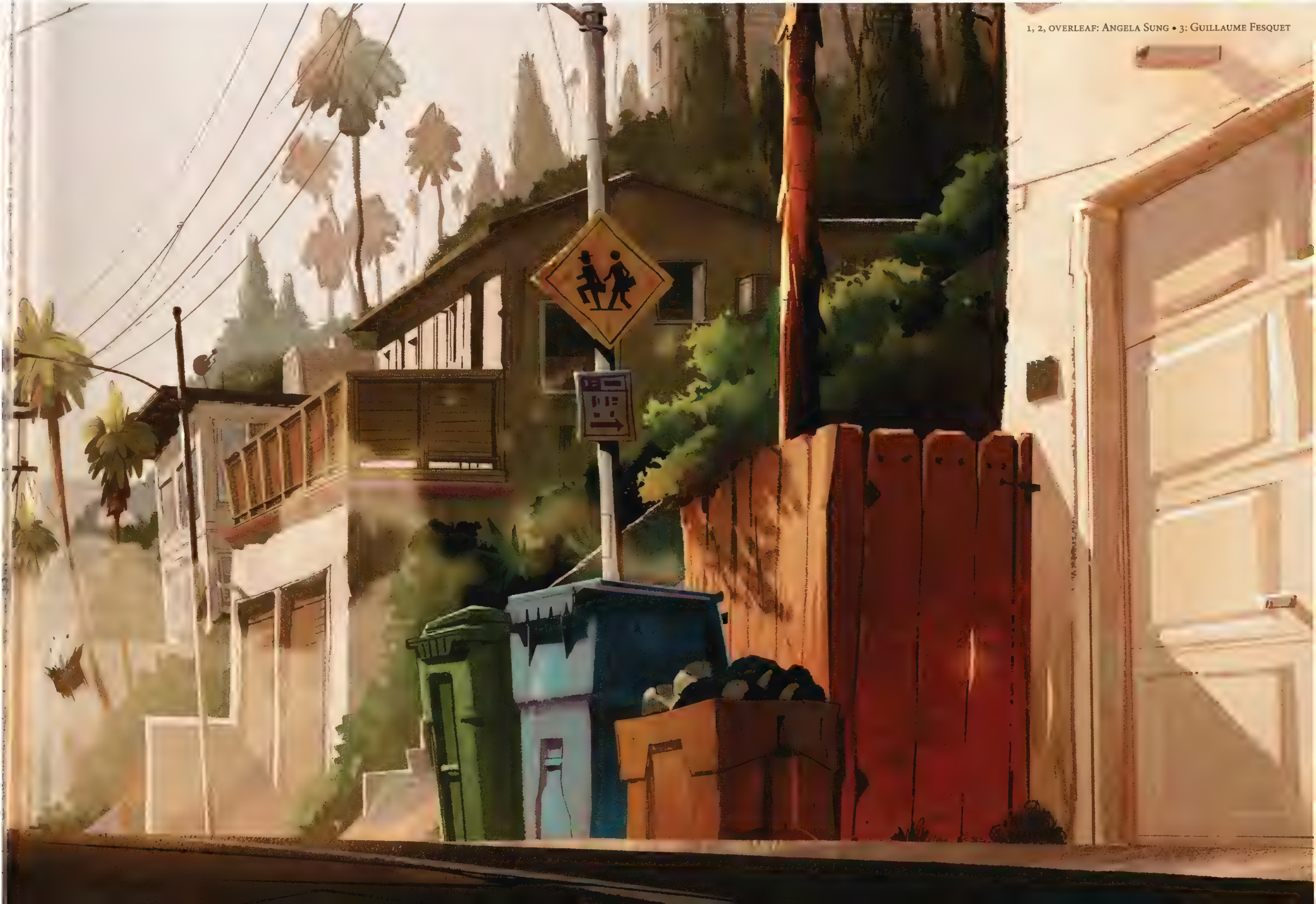
We also had the pleasure of working with a professional stunt driver, Jeremy Fry. He gave us some amazing tips on driving—how to initiate a drift, how he would hold the steering wheel, what makes a stunt more believable—lots of information that we could sprinkle throughout the chase to give Wolf real credibility to his driving abilities.

—TODD JANSEN, HEAD OF LAYOUT

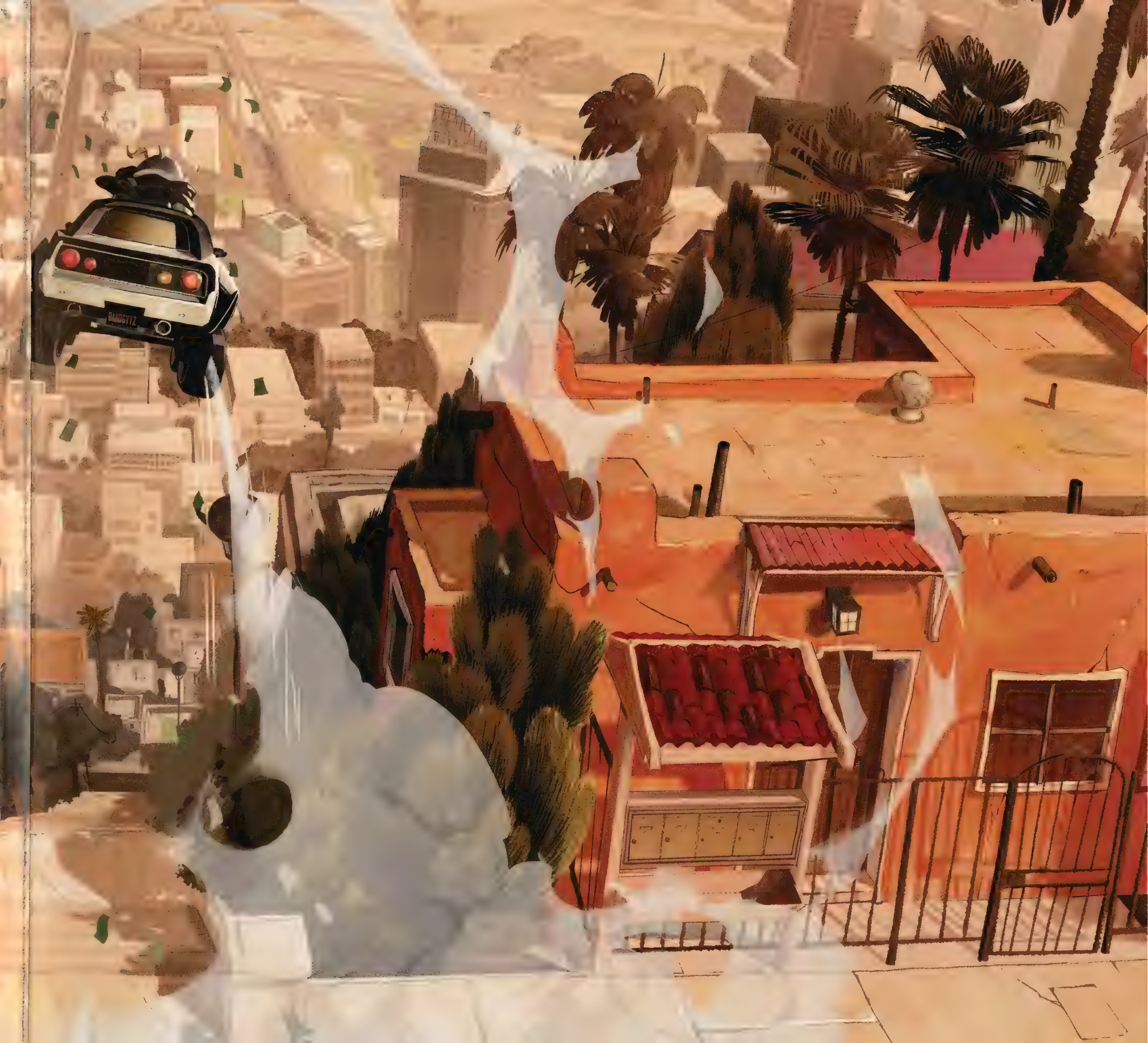
In big action scenes like this one, I feel the most important thing is the flow and the energy of how things move from one to another. That was really important for Pierre—to utilize the energy of the cut and the energy of the transitions, and by doing that, amp up the excitement.

—LIRON TOPAZ, SUPERVISING ANIMATOR





1, 2, overleaf: Angela Sung • 3: Guillaume Fesquet


BAADGYZ

THE BAD GUYS' LAIR

The Bad Guys' lair is filled with antiquities, paintings, piles of gold, a couple of retro arcade machines, a grand piano—it's a treasure trove of all kinds of materials. It was challenging because of the quantity and diversity of assets. And since they've been at this for years, we had to make some loot look more aged and others freshly stolen.

It was fun because you'll also see familiar paintings that they've stolen, but they are rendered within the unique style of the show. We surface each prop individually, but once you see them set dressed in context and given life by the lighting department, you're just floored . . . I know our surfacing looks really nice, but what lighting does with it really just takes it that next level.

—PAOLO JOSÉ DEGUZMAN, SURFACING SUPERVISOR

My favorite location is the Bad Guys' lair. It's structurally unique, and it's where I'd like to live! It has a really high ceiling, big windows, and is filled with famous, priceless, if ill-gotten, loot.

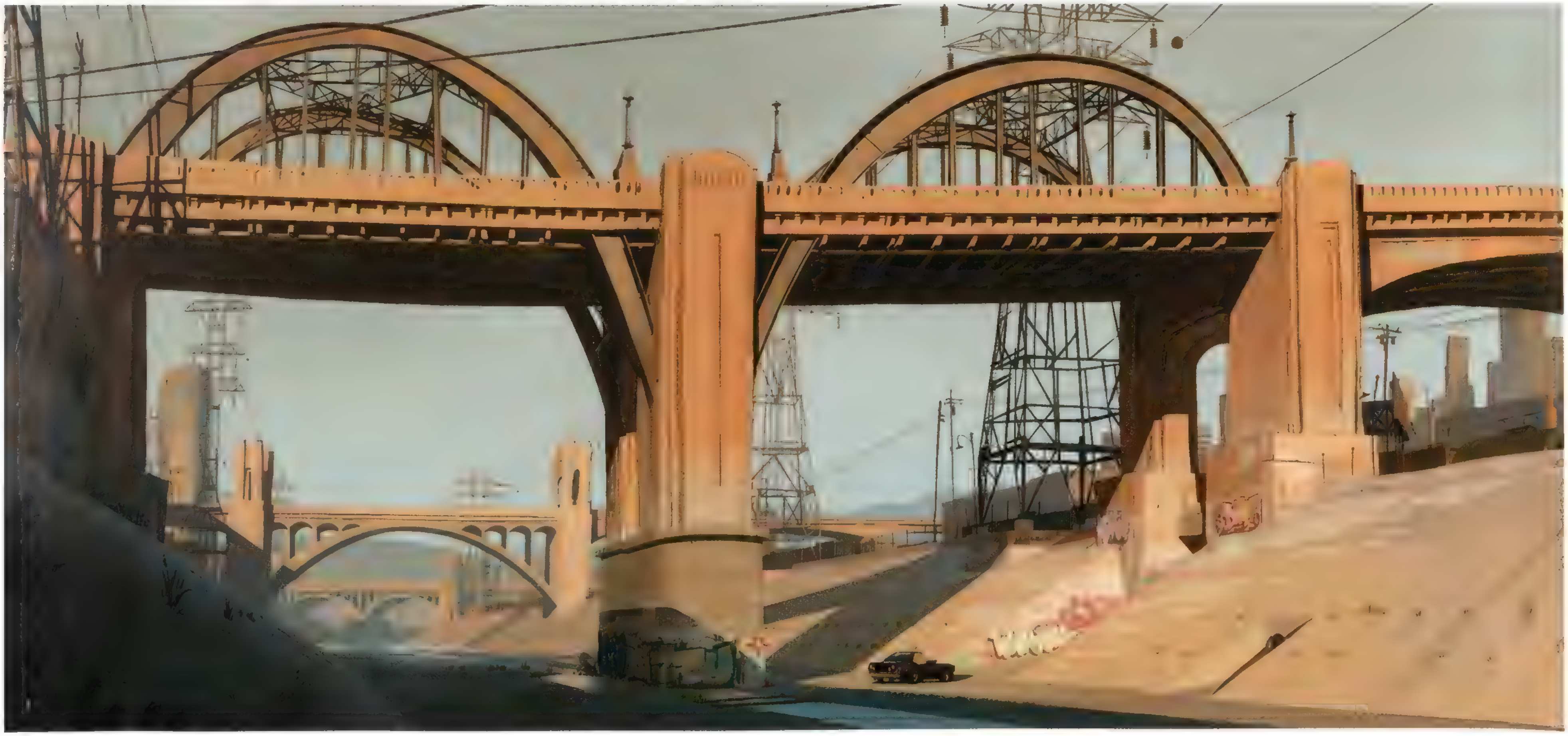
—HYUN HUH, MODELING SUPERVISOR

The Bad Guys' lair posed a big problem because it was just stuffed with relics, jewelry, coins, and much, much more. With that kind of set, we really had to focus on the bigger picture, on the items we knew would sell the idea that the Bad Guys were master criminals. We focused mostly on anything that gave the idea of priceless artifacts, such as statues, and we eschewed the smaller-scale things to get that look. It was certainly a technical and creative challenge!

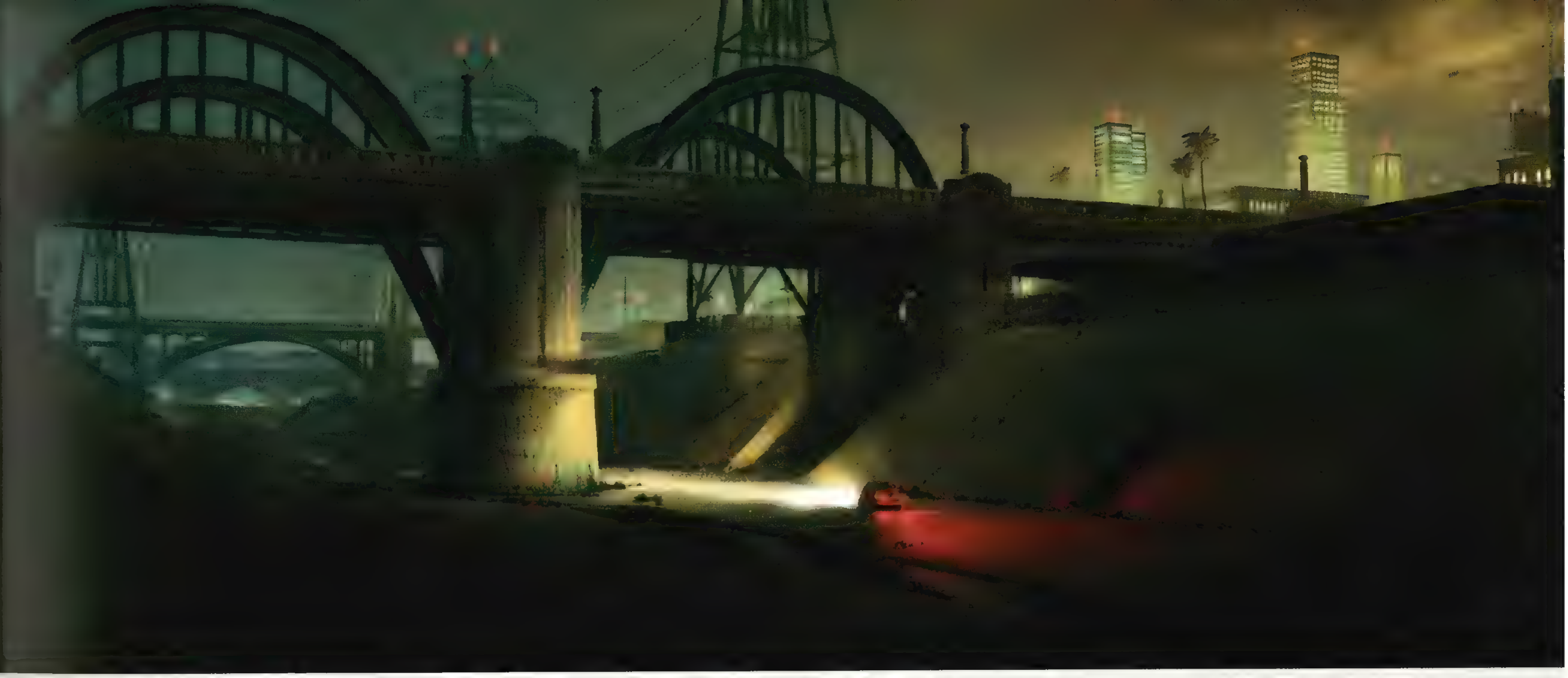
—MIKE TRULL, HEAD OF ASSETS

I think everybody likes a heist movie, and they like seeing underdogs pool their talents or their skills together to get one up on the man. The box that they've been put into, unfortunately, by judgment based on their outward appearance, has kept them stuck, literally, in the sewers, which is where their hideout is. You want to see them get one foot forward and get what they desire because they're great guys once you spend time with them. They're a family.

—WILLY HARBER, SUPERVISING ANIMATOR



1: Ritche Sacilioc • 2: (vis dev lighting key) Vahe Yefremian; (matte painting) Sun Yoon • 3: Luc Desmarchelier • overleaf: Rémi Salmon



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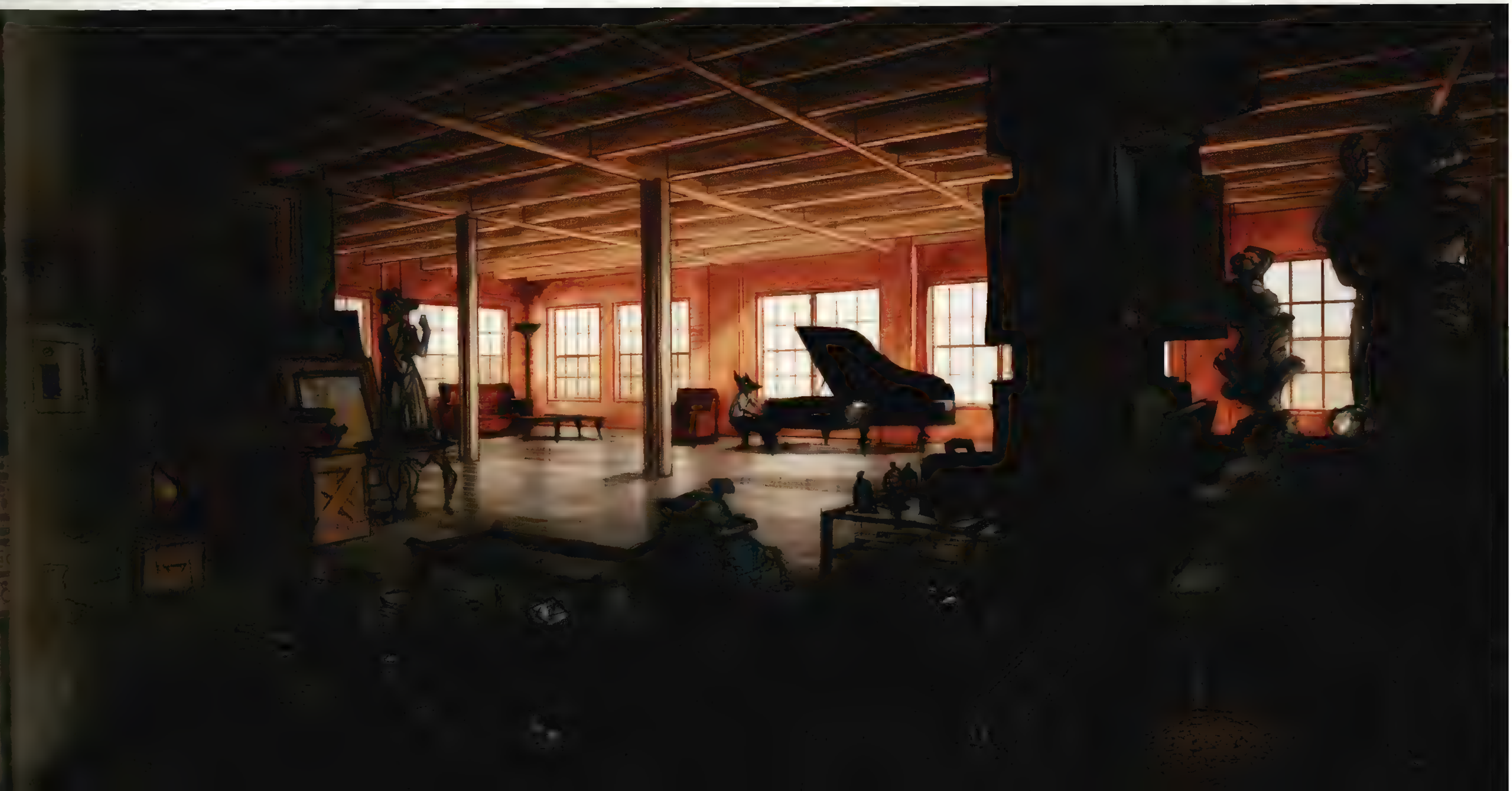

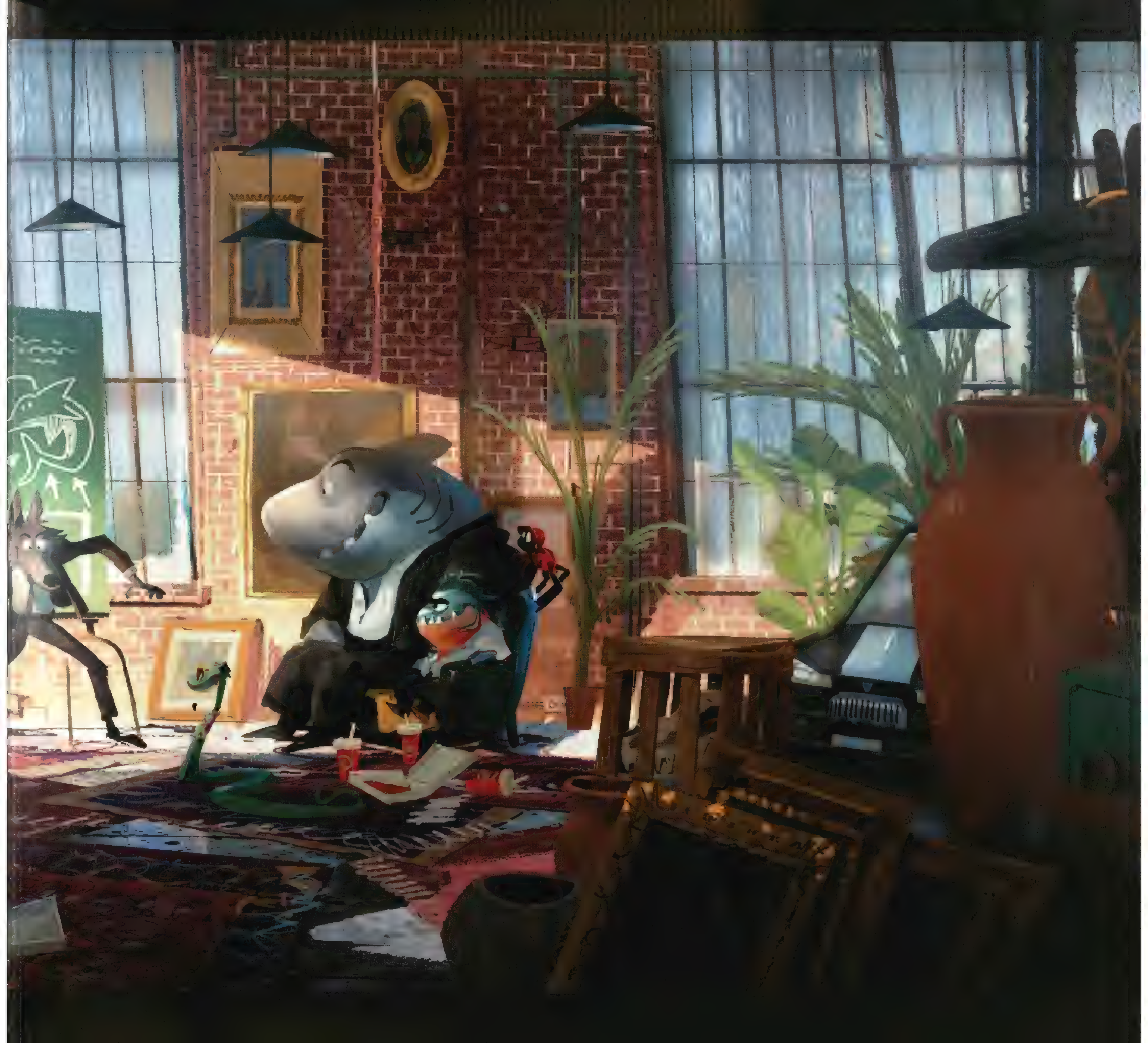

1, 2, 4, 11–17: Chelsea Blecha • 3: Angela Sung • 5–10, 18–23, 27: Aurora Jimenez • 24–26: Floriane Marchix

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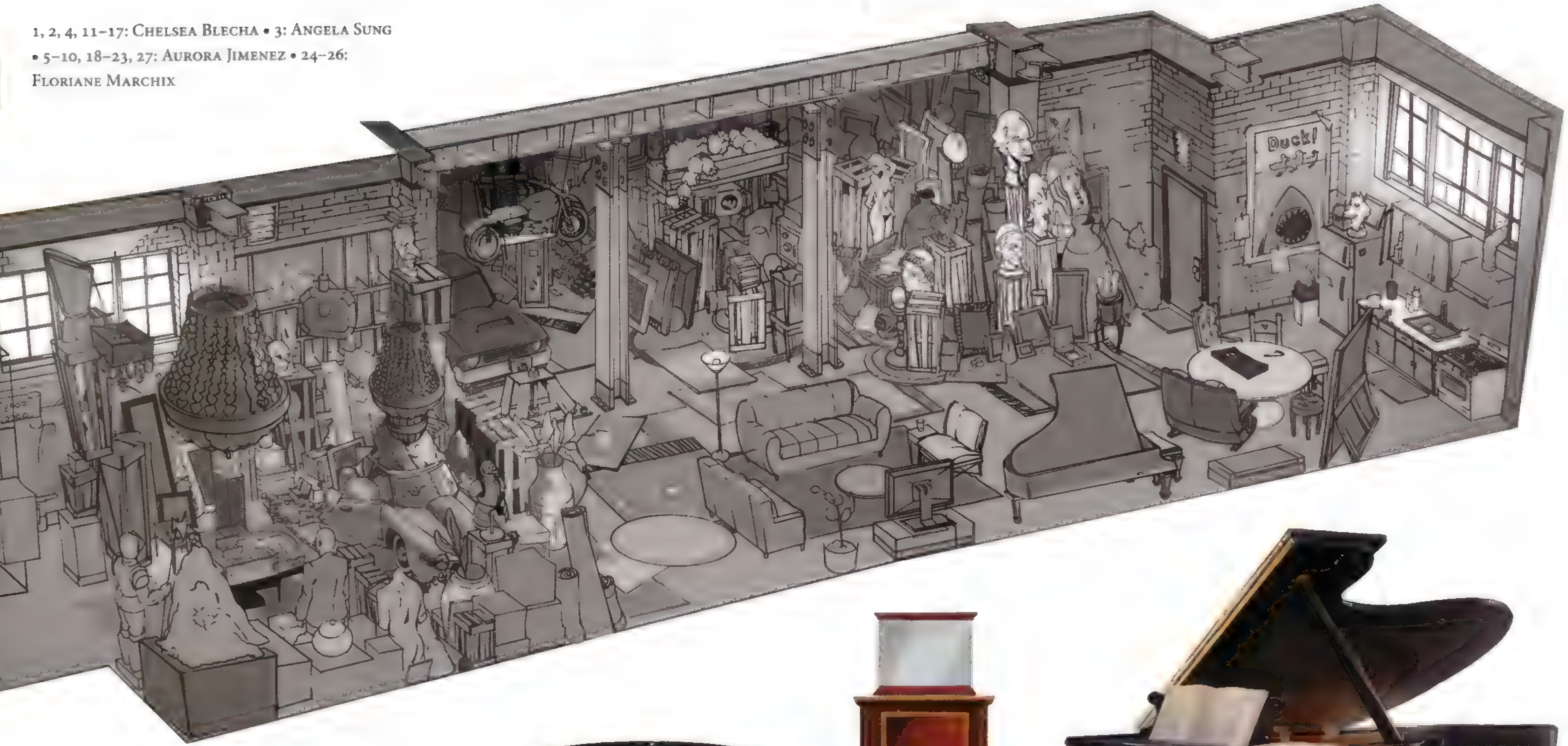

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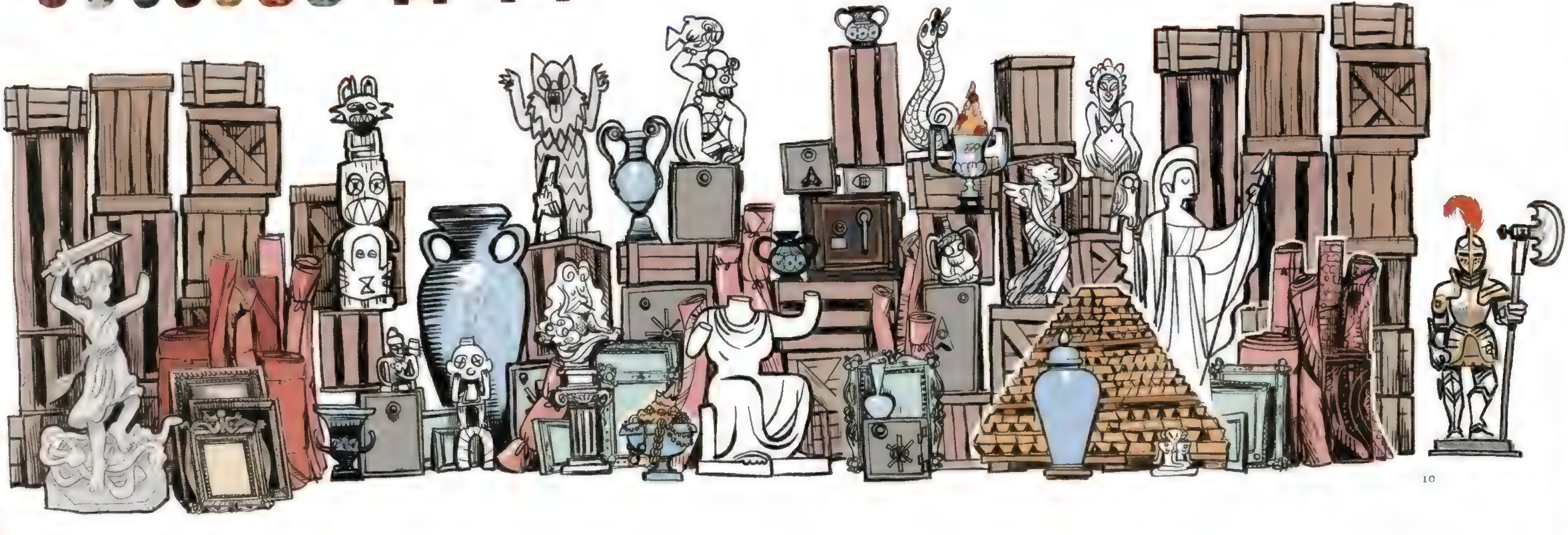
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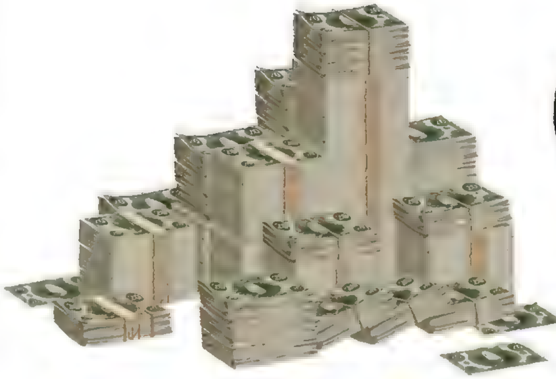

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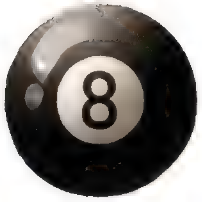

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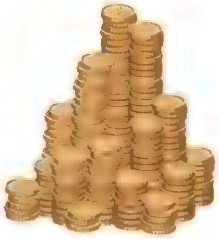

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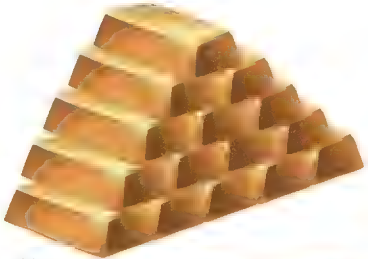

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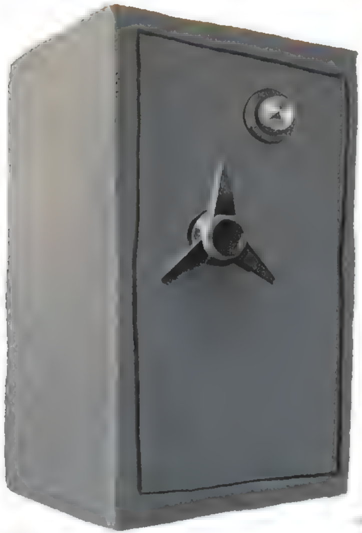

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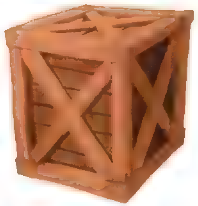

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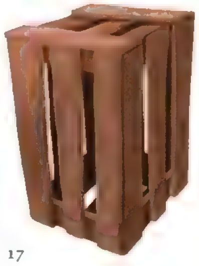

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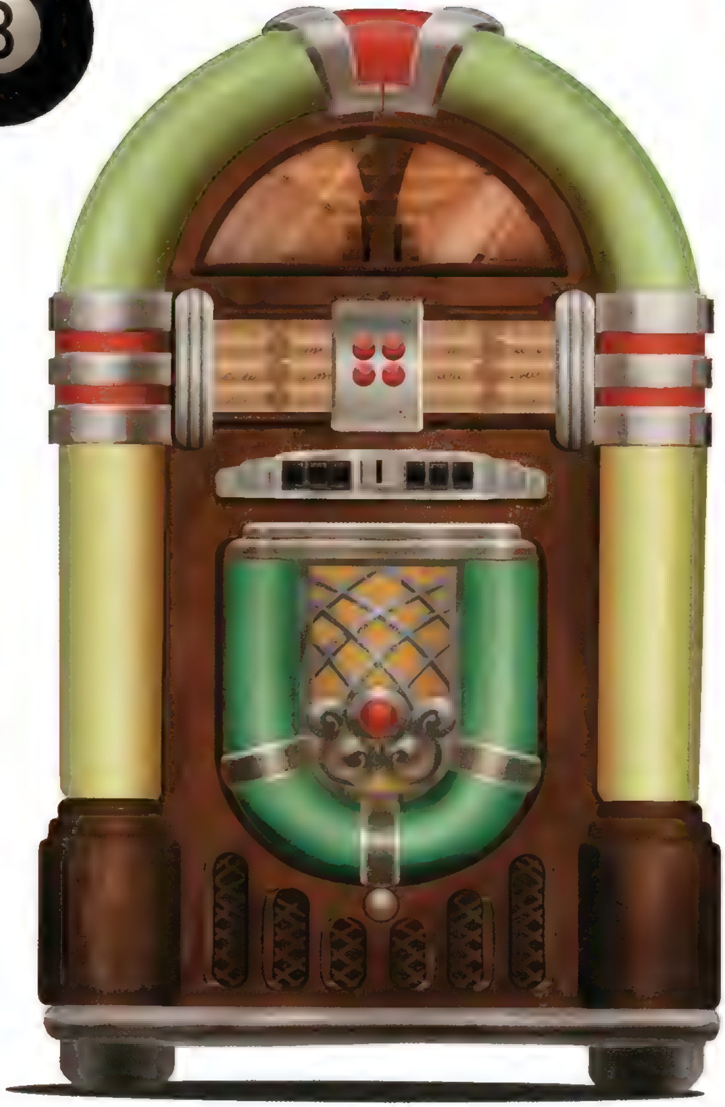

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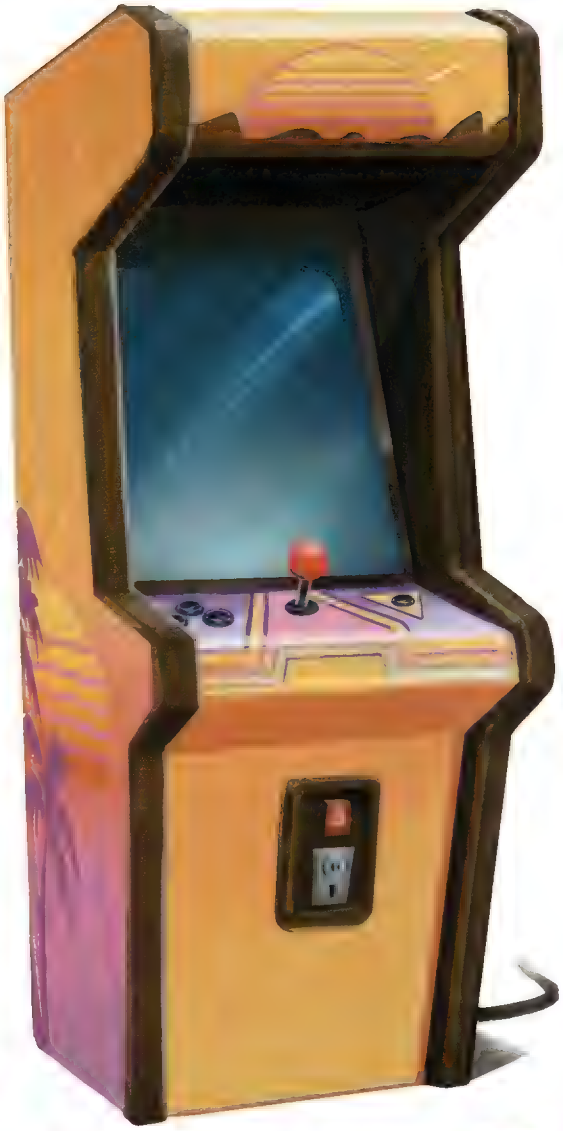

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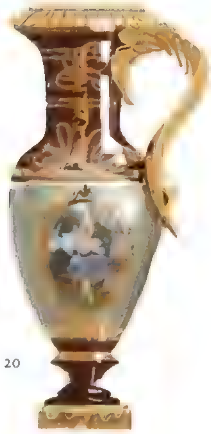

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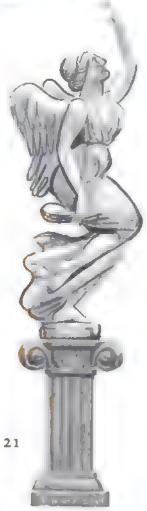

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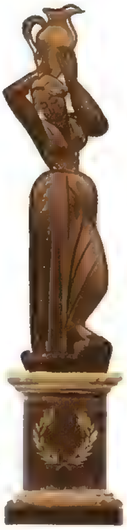

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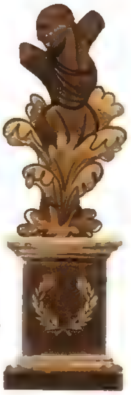

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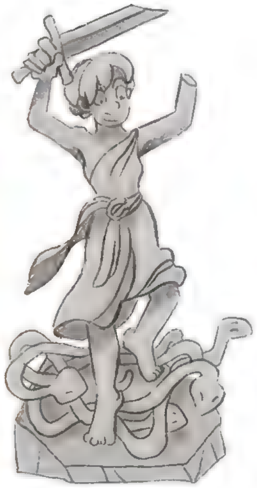

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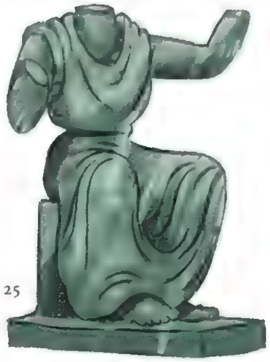

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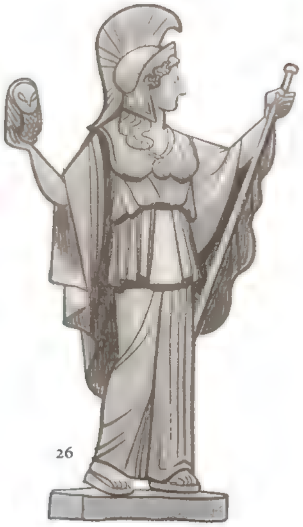

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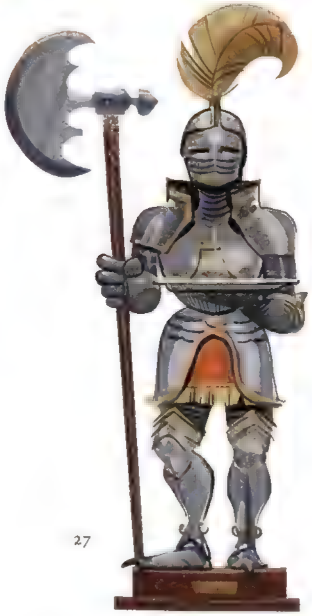

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MARMALADE'S MANSION

The inspiration for Marmalade's mansion certainly features Malibu, but it also has a very Palm Springs aesthetic to it—if Palm Springs had more rain. It's supposed to imply that Marmalade is one thing when he's really something else, so it has a pristine look—everything's very curvy, nothing's very sharp. It feels very benign, but in the end, Marmalade is very sharp and not at all benign. And in the end, it feels more like a museum, a bit cold, emphasizing that his allegiance is to himself.

—MIKE TRULL, HEAD OF ASSETS

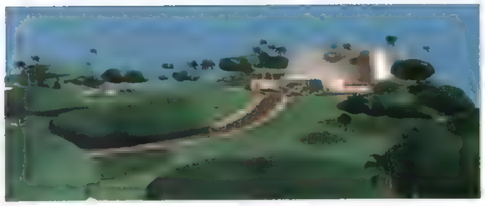
The mansion has totally different sides—just like Professor Marmalade. The exterior shape is similar to one of the Malibu mansions, spectacular and modern, but the interior has really dark, scary sides, such as the meteorite room, capture room, and control room.

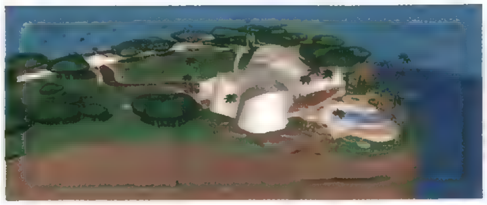
—HYUN HUH, MODELING SUPERVISOR

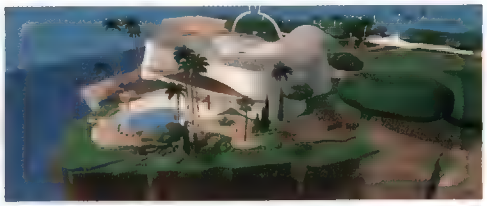
Often, the simplicity of the drawings in children's books comes at the expense of the density of the world that is created, and this is awesome because a lot is left to the imagination of the reader. However, in designing for the movie, Pierre and I wanted to create a realistic world—in the sense that it's a world that you can feel completely immersed in, kind of drawn into, and believe that you are there. Sometimes too much simplification or stylization in the cartoony style undermines that believability a little bit, so we purposely moved in a different direction from the original books, while keeping the essence and the tone, which was the humor and the slight absurdity of it all.

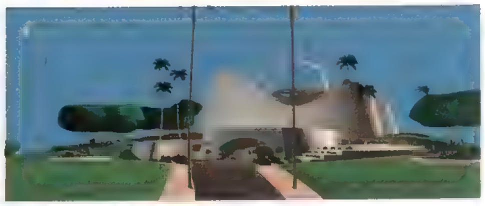
—LUC DESMARCHELIER, PRODUCTION DESIGNER

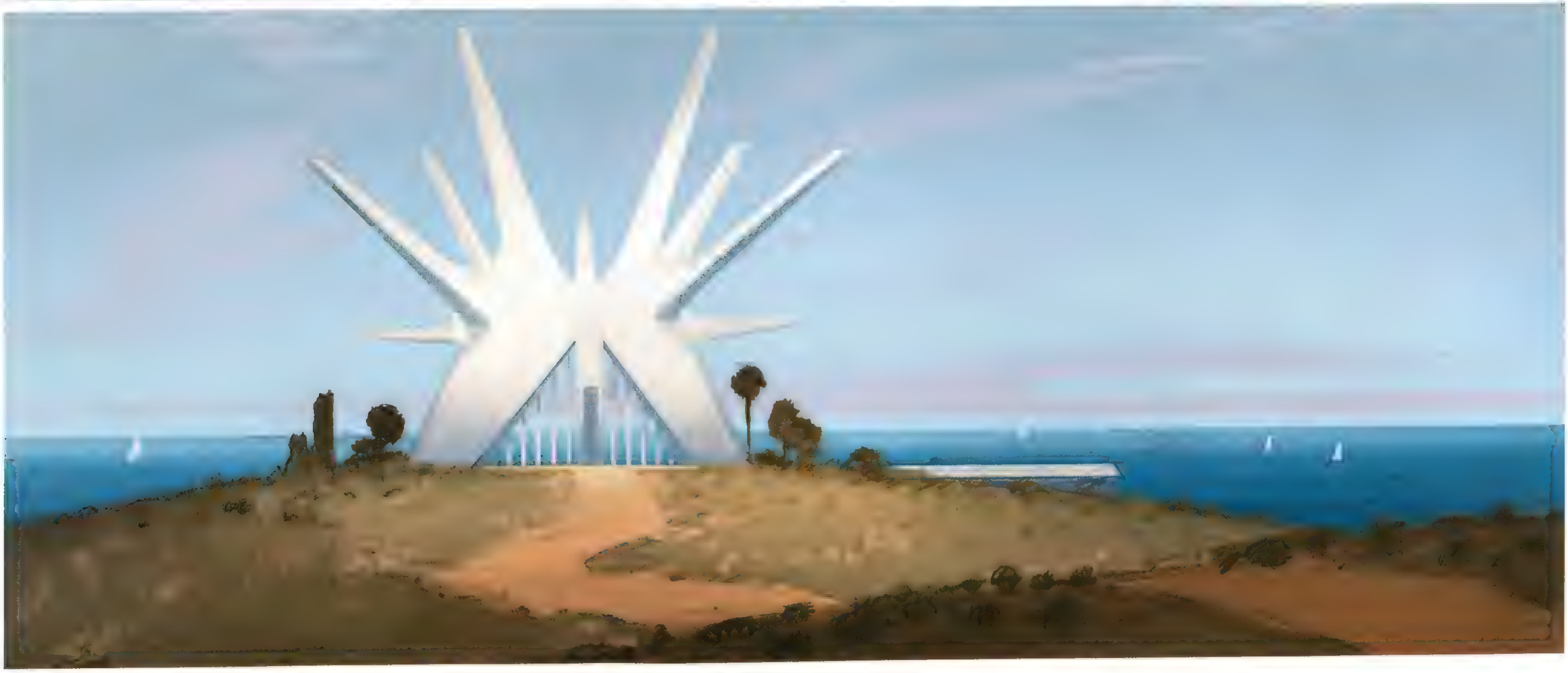
1–4, 6: Ritche Sacilioc • 5: Luc Desmarchelier

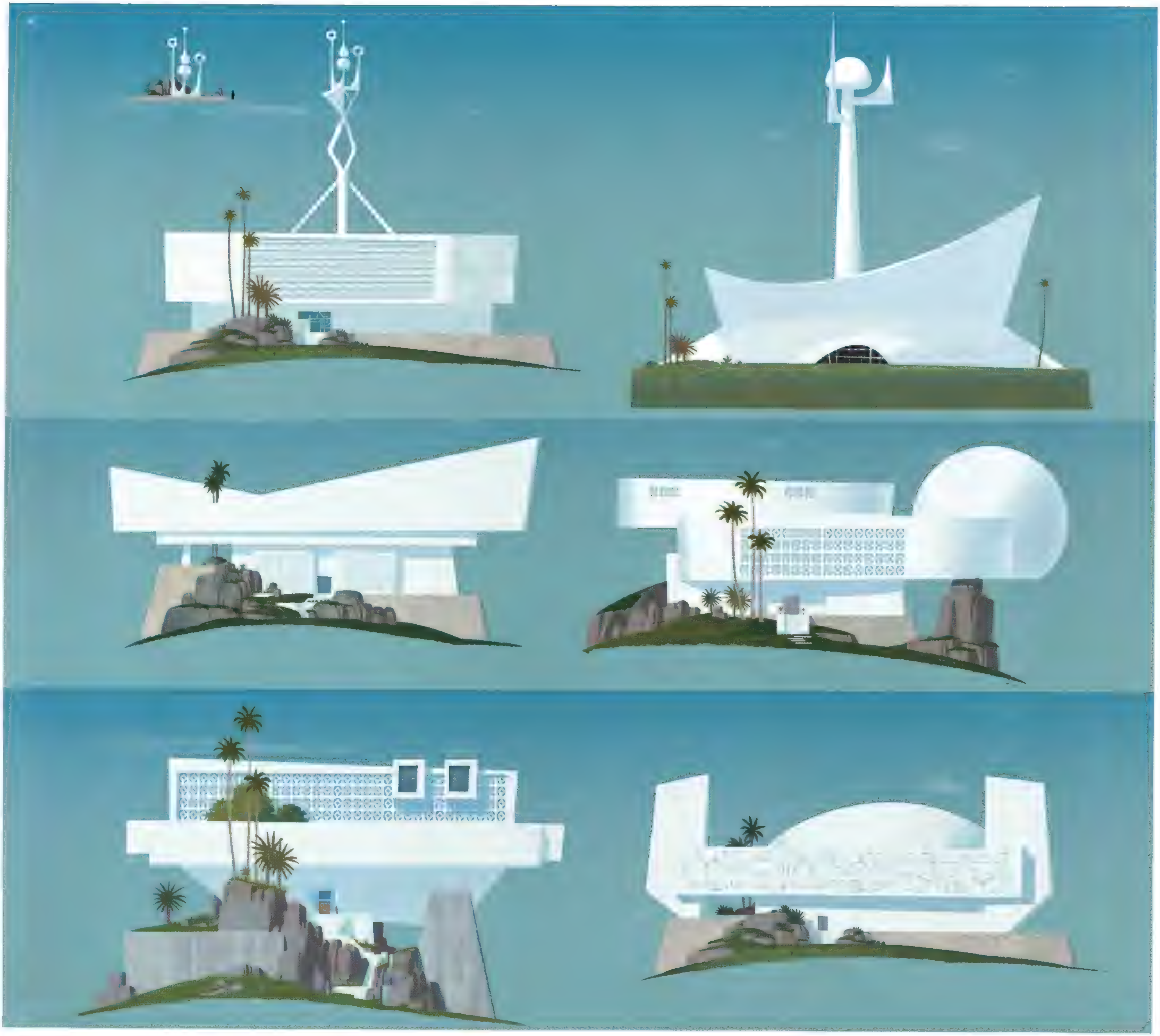


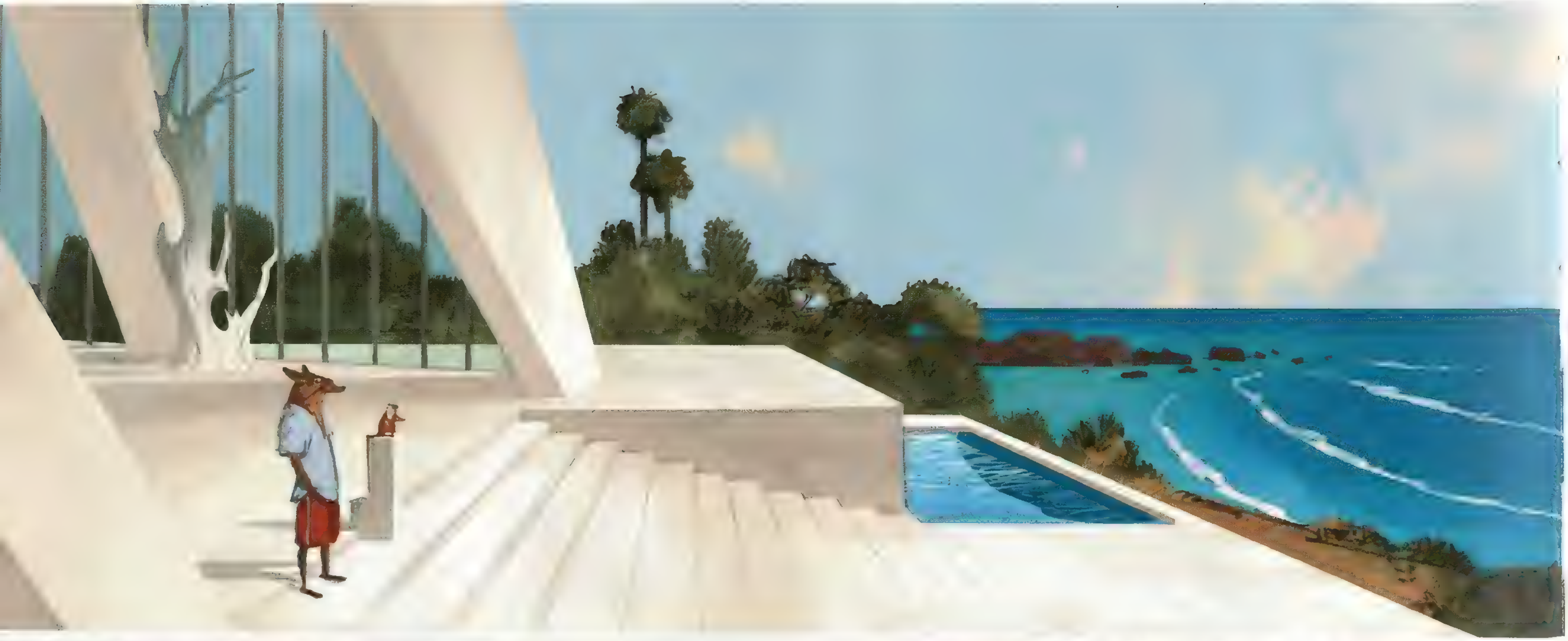


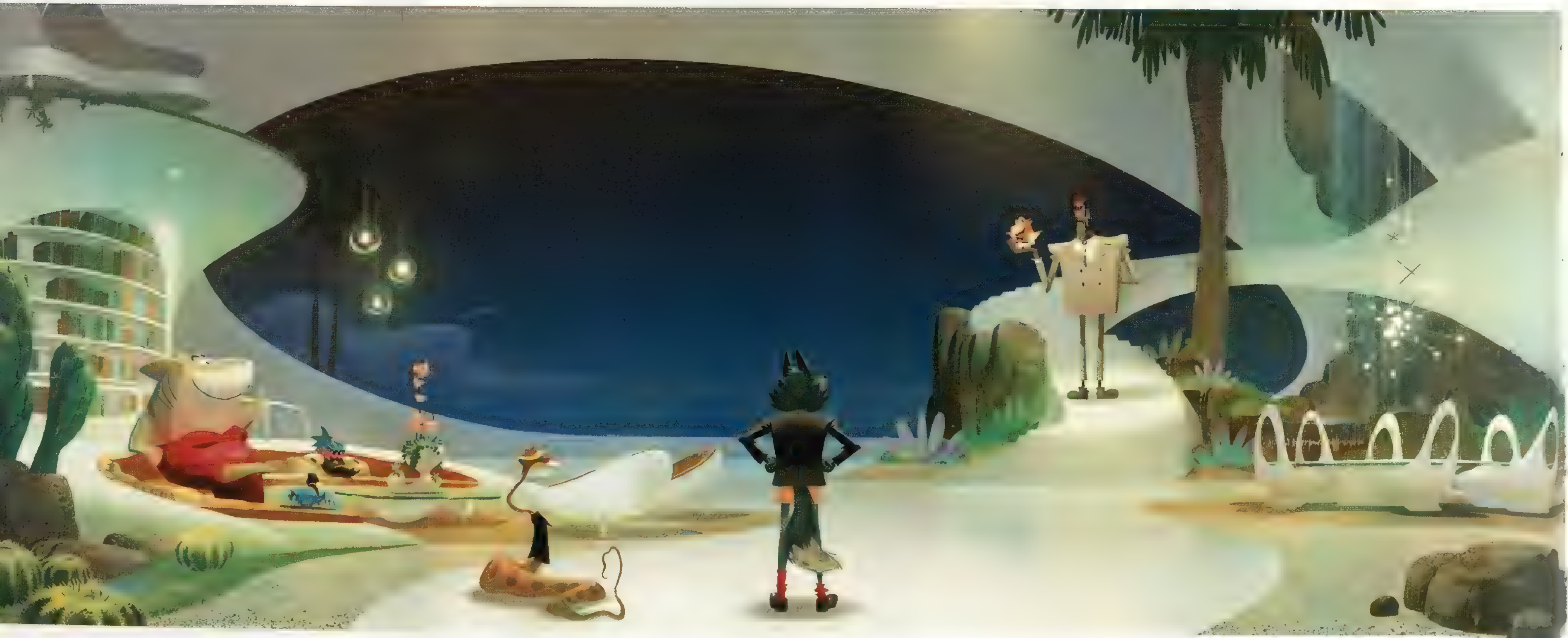


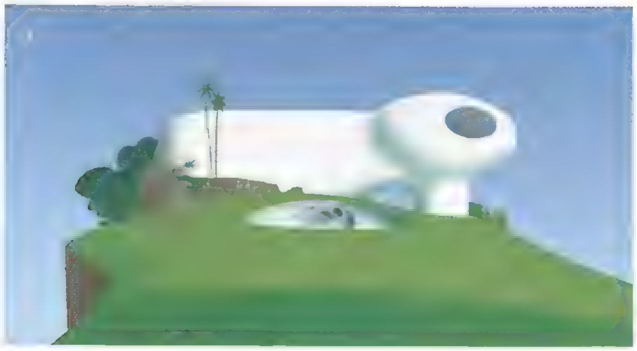


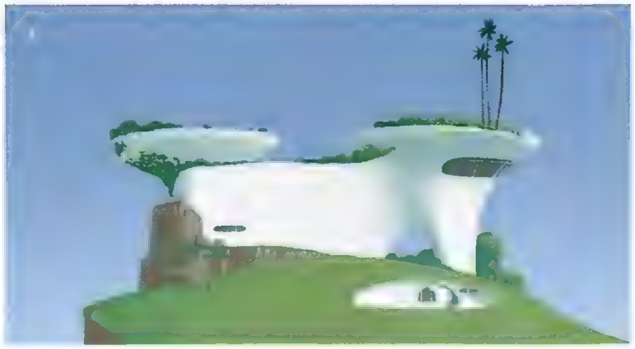


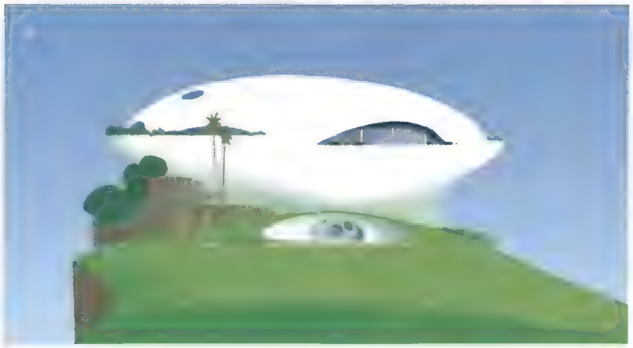


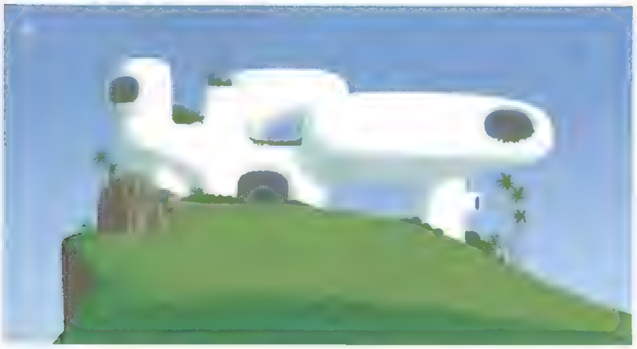


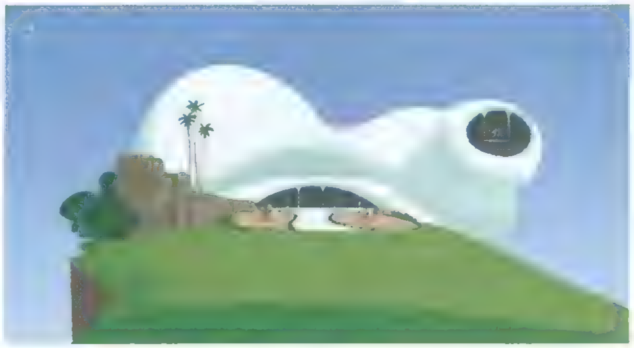


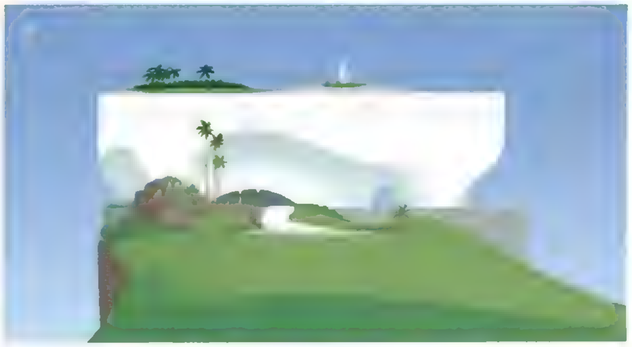












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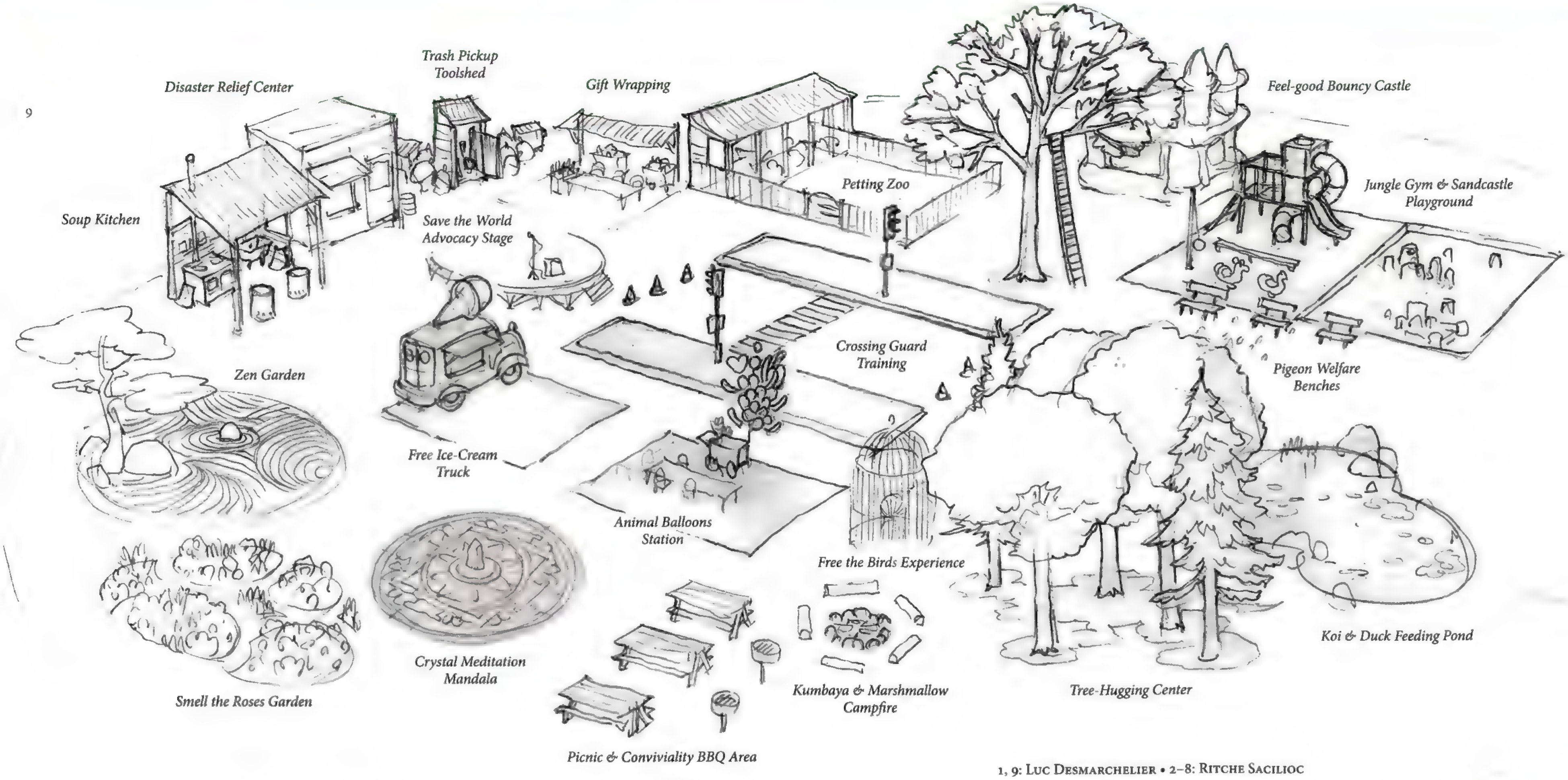
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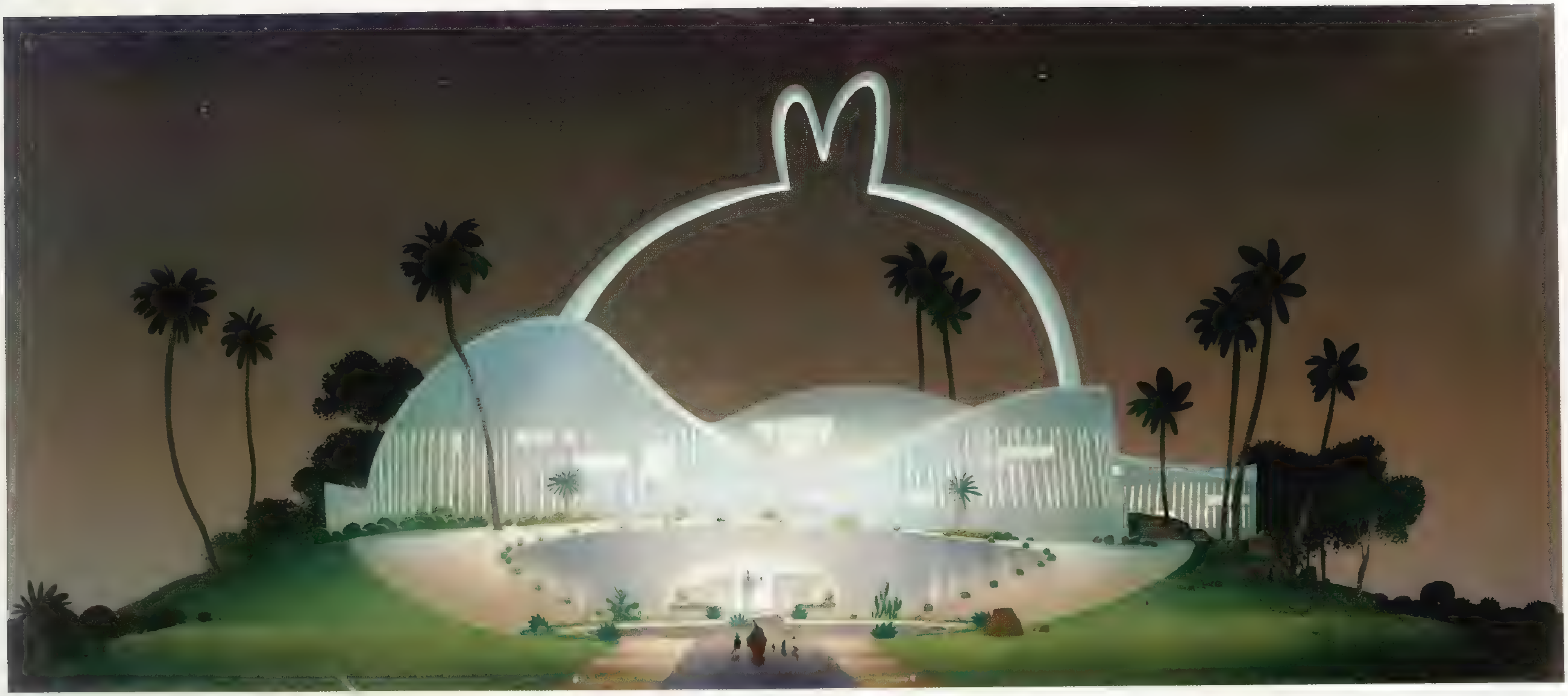
Trash Pickup Toolshed
Gift Wrapping
Feel-good Bouncy Castle
Soup Kitchen
Save the World Advocacy Stage
Petting Zoo
Jungle Gym & Sandcastle Playground
Zen Garden
Crossing Guard Training
Pigeon Welfare Benches
Free Ice-Cream Truck
Animal Balloons Station
Free the Birds Experience
Smell the Roses Garden
Crystal Meditation Mandala
Koi & Duck Feeding Pond
Kumbaya & Marshmallow Campfire
Tree-Hugging Center
Picnic & Conviviality BBQ Area

1, 9: Luc Desmarchelier • 2–8: Ritche Sacilioc



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1, 5: Ritche Sacilioc • 2, 4: (model) Ritche Sacilioc; (surfacing) Tom MacDougall • 3: (design) Guillaume Fesquet; (surfacing) Vahe Yefremian • 6, 7: Angela Sung & Ritche Sacilioc

GOOD TRAINING

There's this quiet scene in the middle of the movie where it's just Wolf talking to a cat in a tree, and it's very honest, very quiet and calm—and the whole movie pivots from that scene. It was an idea we had, and then the writer gave a suggestion, and then it came back to us and ended up being a very contemplative scene. It's almost like the story stopped to let the character modulate.

It was so nice to play with the "save-the-cat" meme, referencing the classic good deed where the hero saves a cat from a tree, and it's all done very theatrically. But in this moment, it's genuine. Wolf doesn't do it in a forceful way or anything; it's just him talking to the cat. I love that scene, especially with Daniel Pemberton's music as the soundtrack, everything came together so nicely.

—NELSON YOKOTA, HEAD OF STORY

The great thing about working on these passion projects, or "passion films," as we call them, is that everyone is excited to work on them. Often Pierre and I would discuss comedy and jokes within shots. We would brainstorm ideas on how to plus the moments. But at the end of the day, the animators brought it all. Because of the excitement of the film and the fun style that we had set up, they would come up with the craziest ideas. We could not help but laugh at the things that the animators came up with. This film is full of little details that you might not catch the first time watching, but be sure to look again—this film is filled with tons of great details in the performances.

—JP SANS, HEAD OF CHARACTER ANIMATION

I'm a firm believer in the Carl Jung analysis of fairy tales as archetypes. Kids know right away that it's not reality, so they're perceiving it differently. That's why it's important to see evil behavior punished. For our younger viewers, these movies help to set up the moral foundations for who they are going to become as adults.

—MATT FLYNN, STORY LEAD

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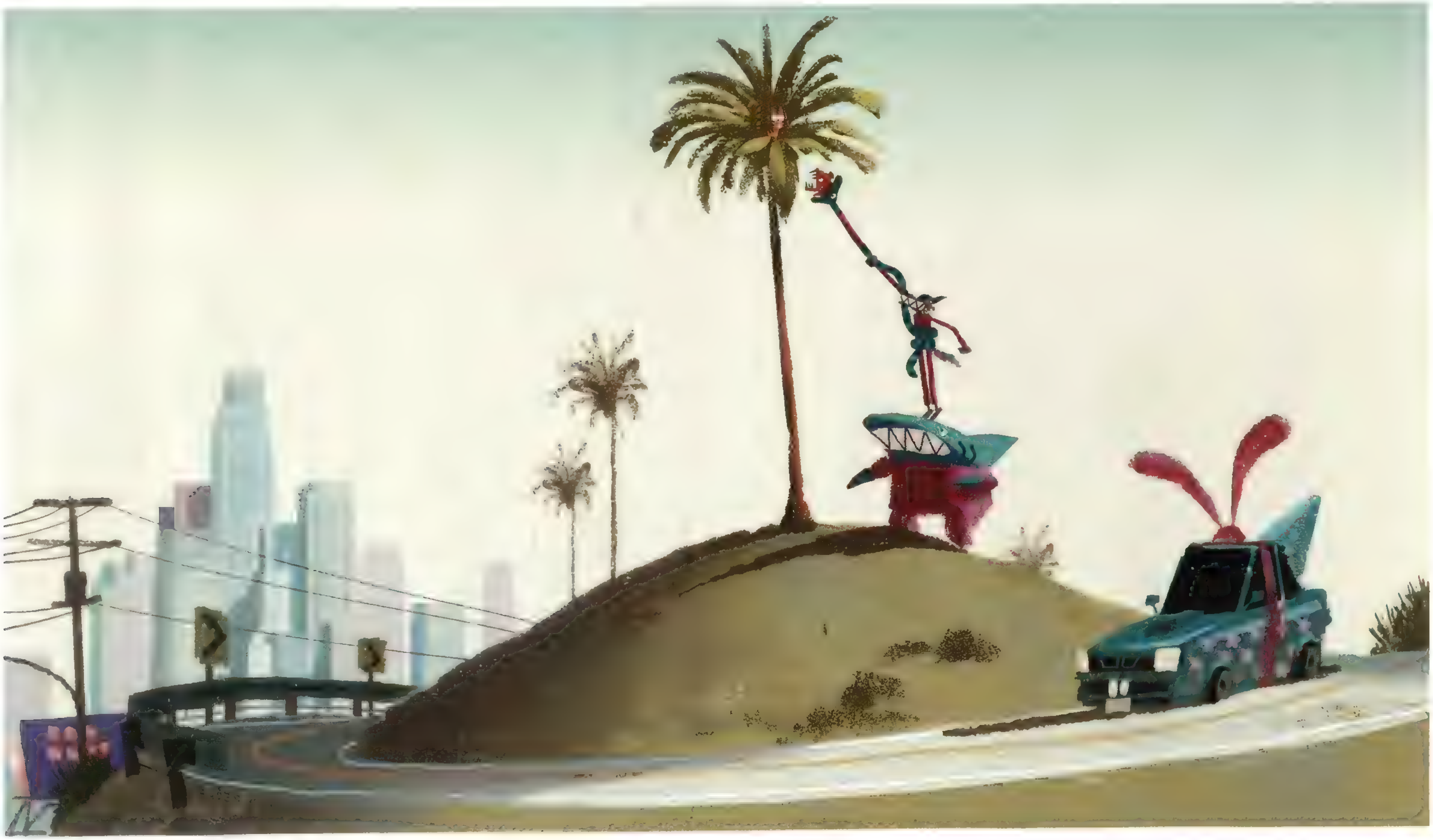

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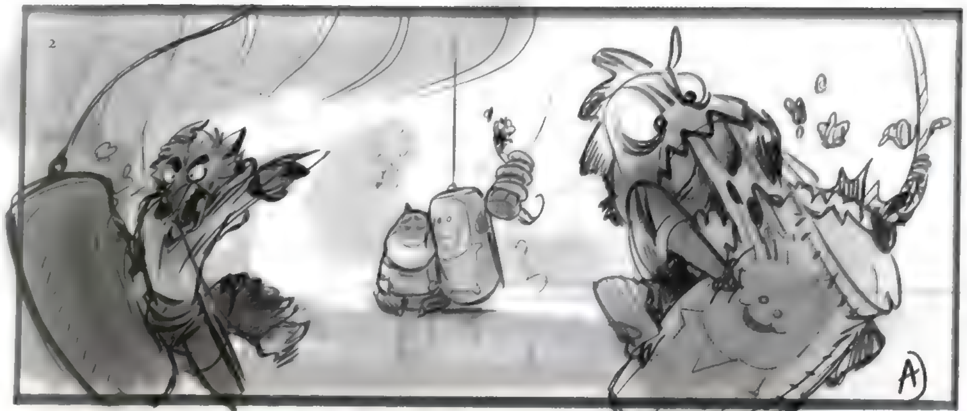

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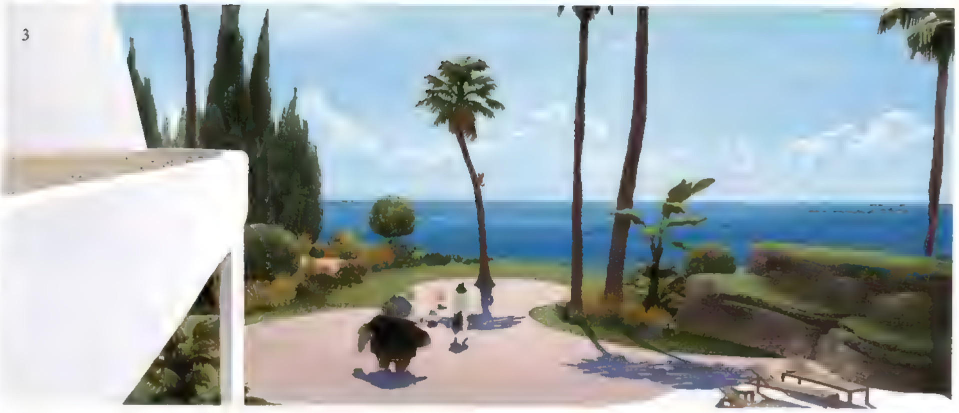

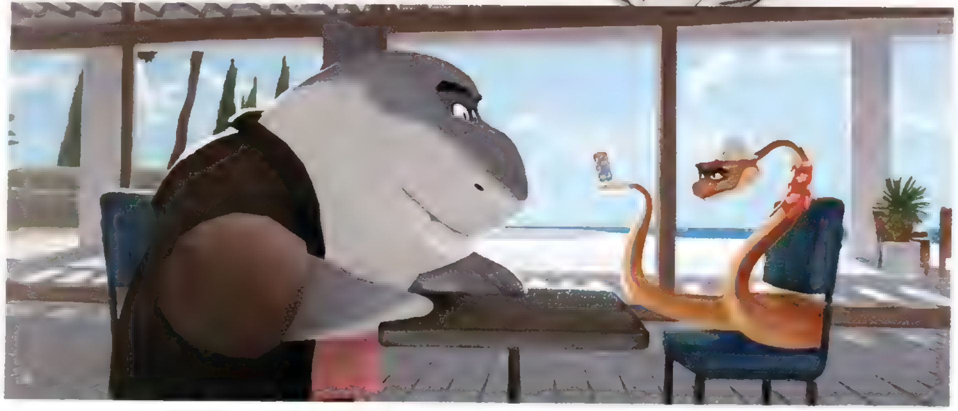

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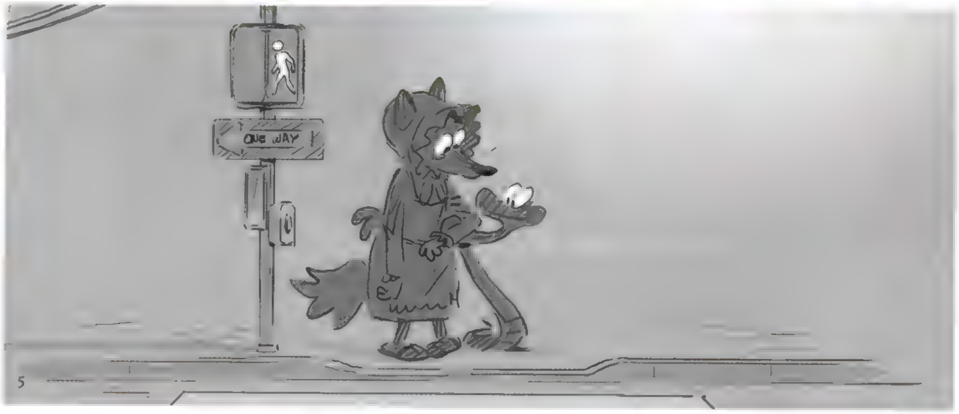

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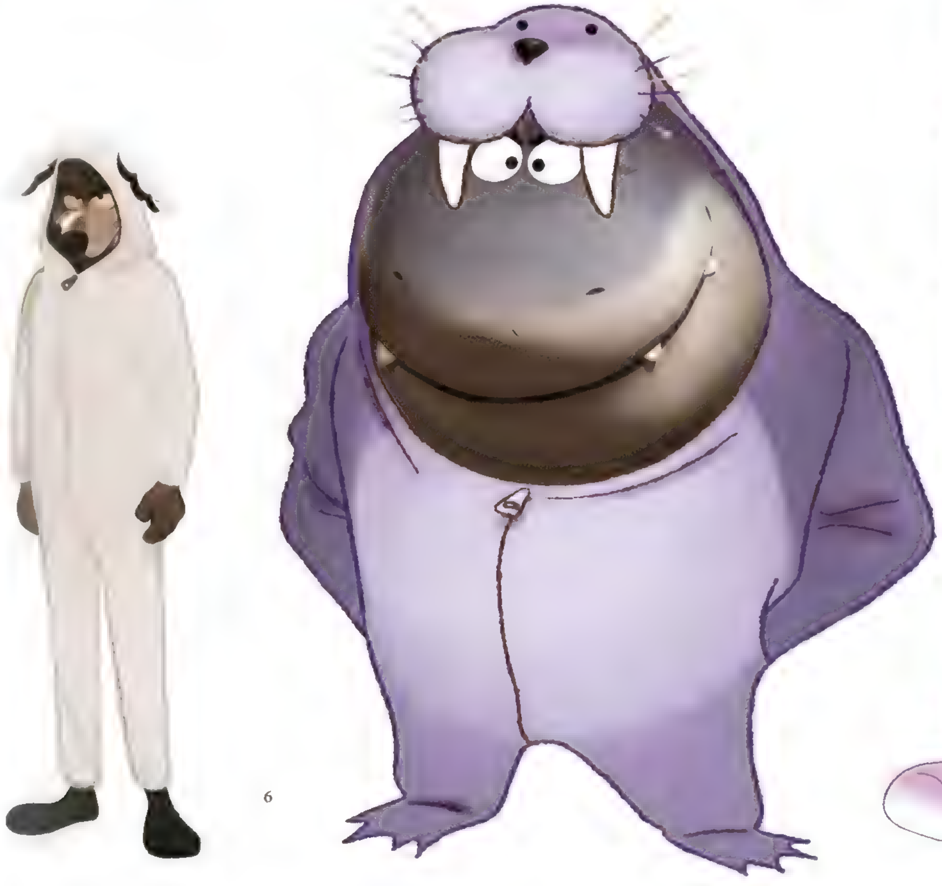

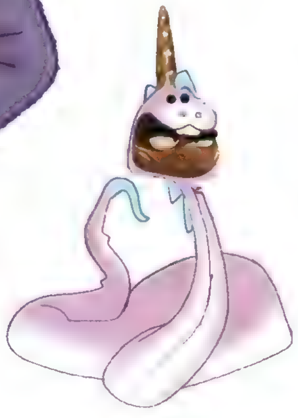

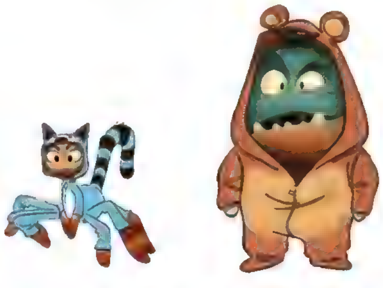

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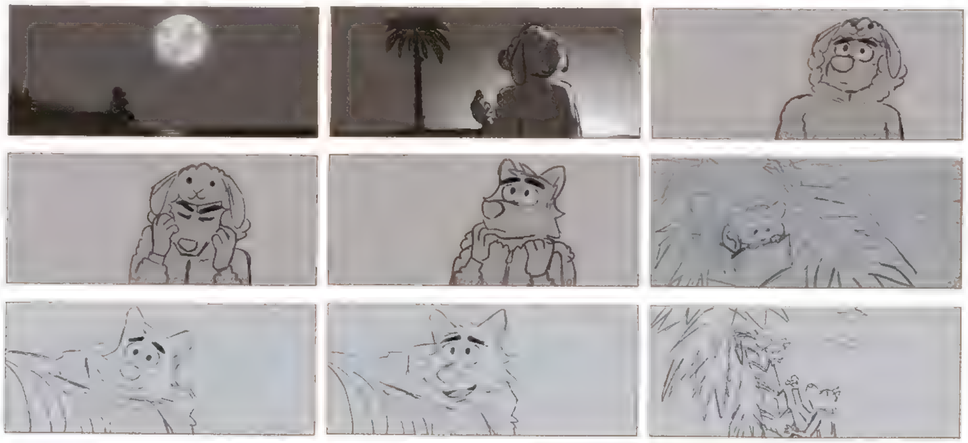

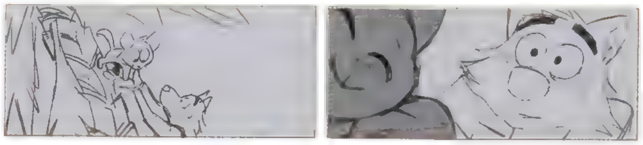

1: Guillaume Fesquet • 2: Rémi Salmon • 3, 4: Pete Maynez • 5: Pierre Perifel • 6: Taylor Krahenbuhl • 7: Katherine Macintosh de Vries

SUPER ULTRA CRAZY MAX PRISON

There is a strong 2D animation foundation to the look of *The Bad Guys*. Working in 3D has quite a few different constraints than 2D, so we had to modify workflows a bit to best marry the 2D and 3D worlds together. The previz process for the sequence when Diane breaks the guys out of the prison was a good example of this. After we had an initial blocking of the sequence, we worked with Jorge Capote, one of the animators with a strong 2D background. He would do rough draw-overs of the previz to bring his 2D sensibility to the shots. This was everything from exaggerated posing, timing, smear frames, speed lines, etc. We could take this information and incorporate it into subsequent passes of the previz to better represent the elements that would be in each shot.

—TODD JANSEN, HEAD OF LAYOUT

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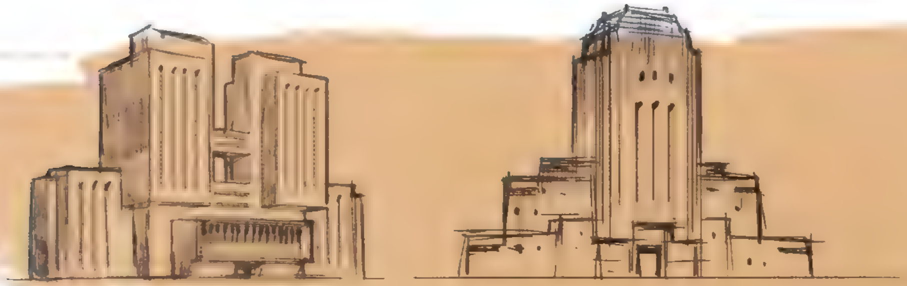

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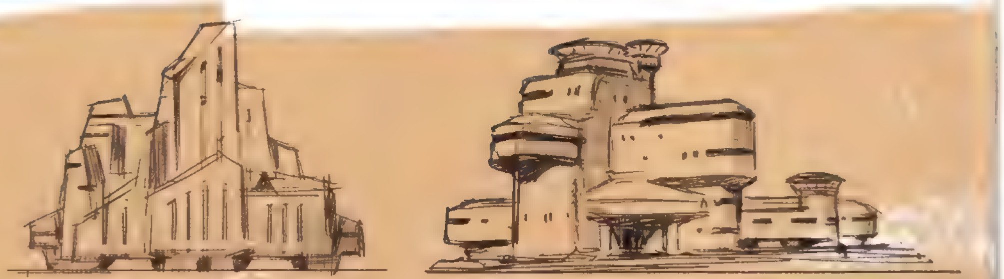

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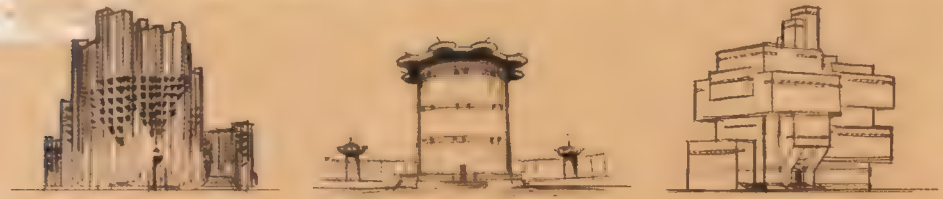

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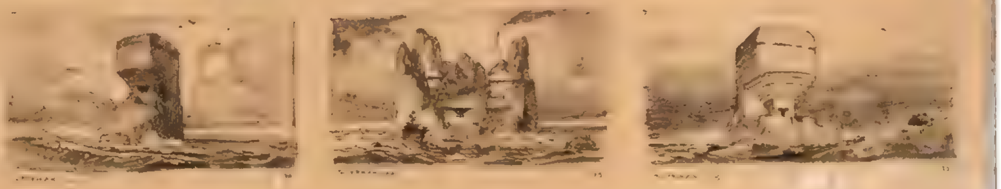
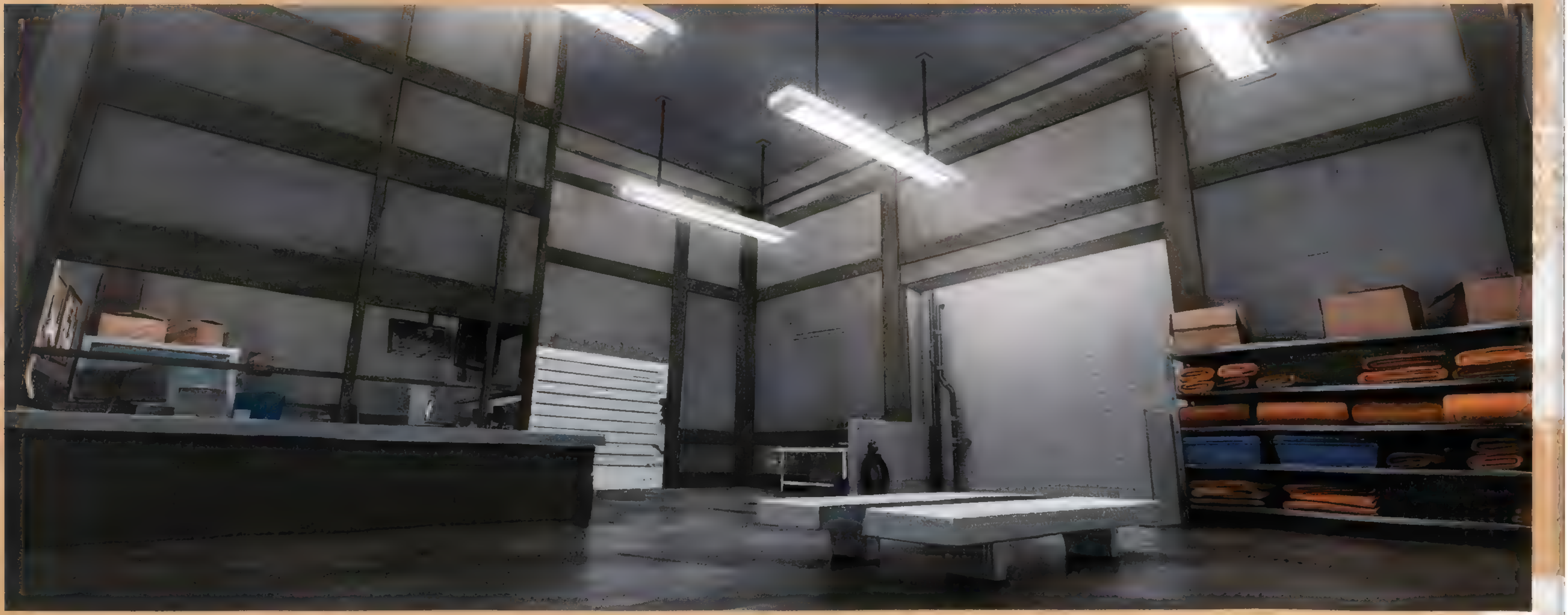
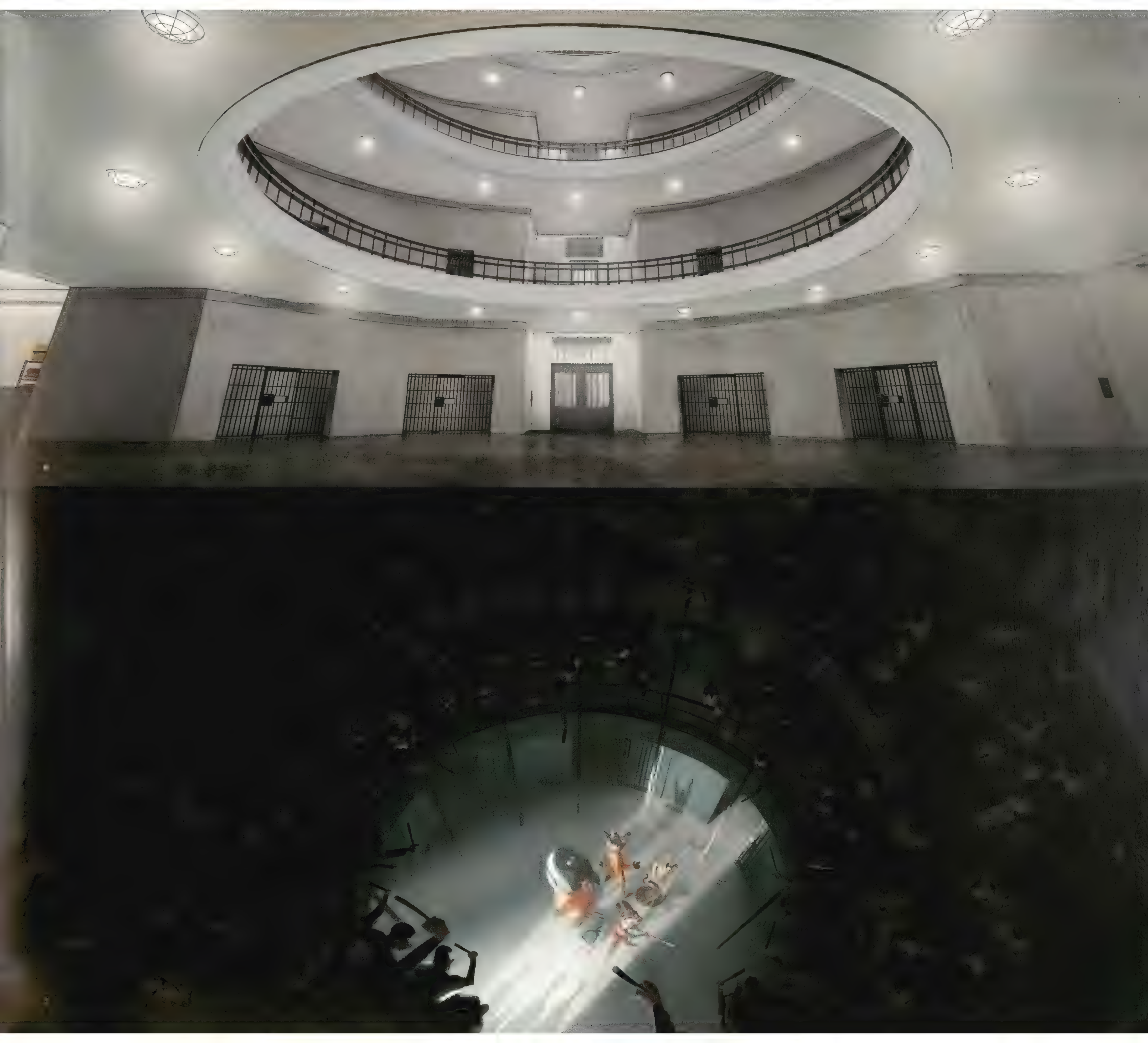
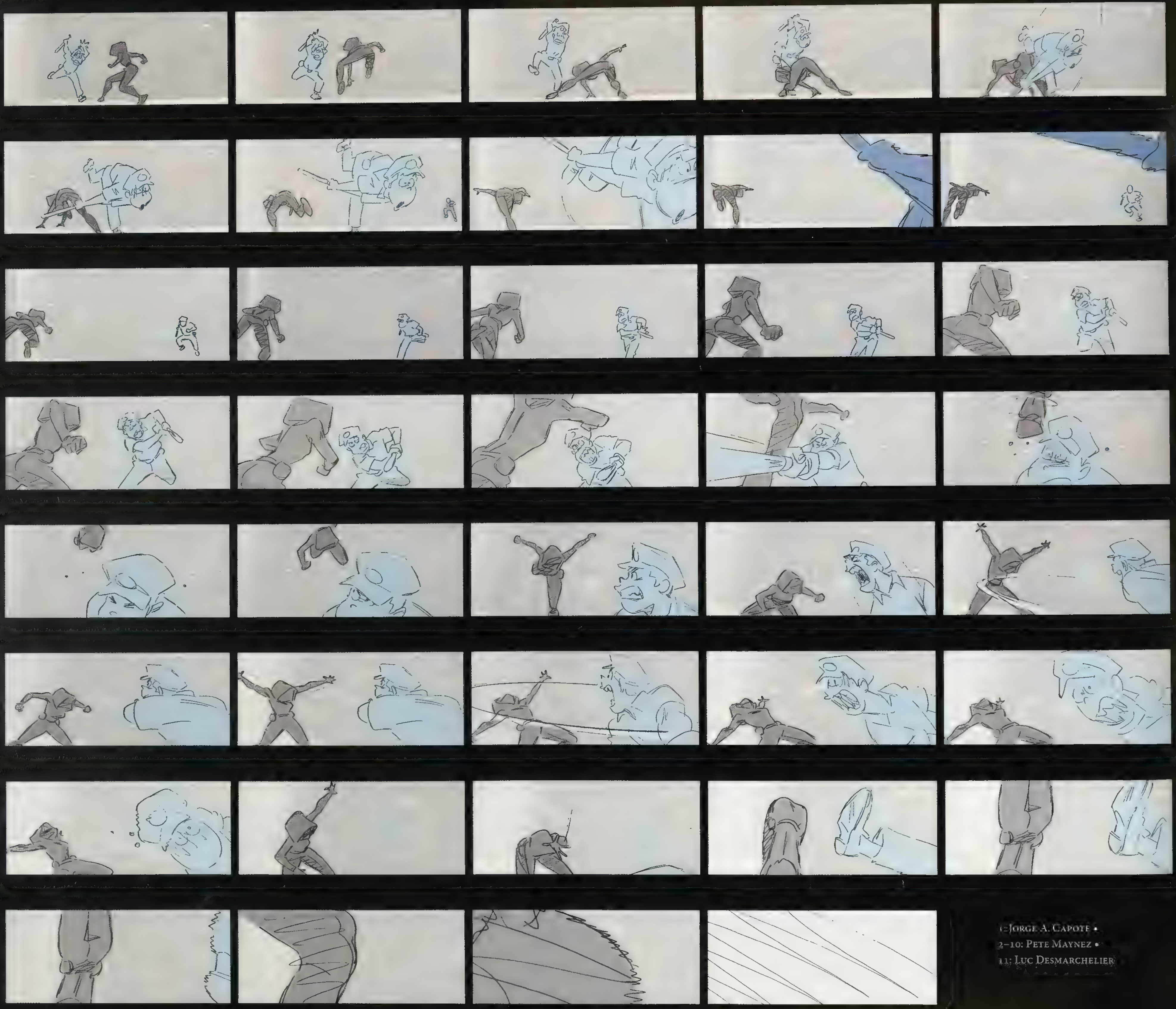


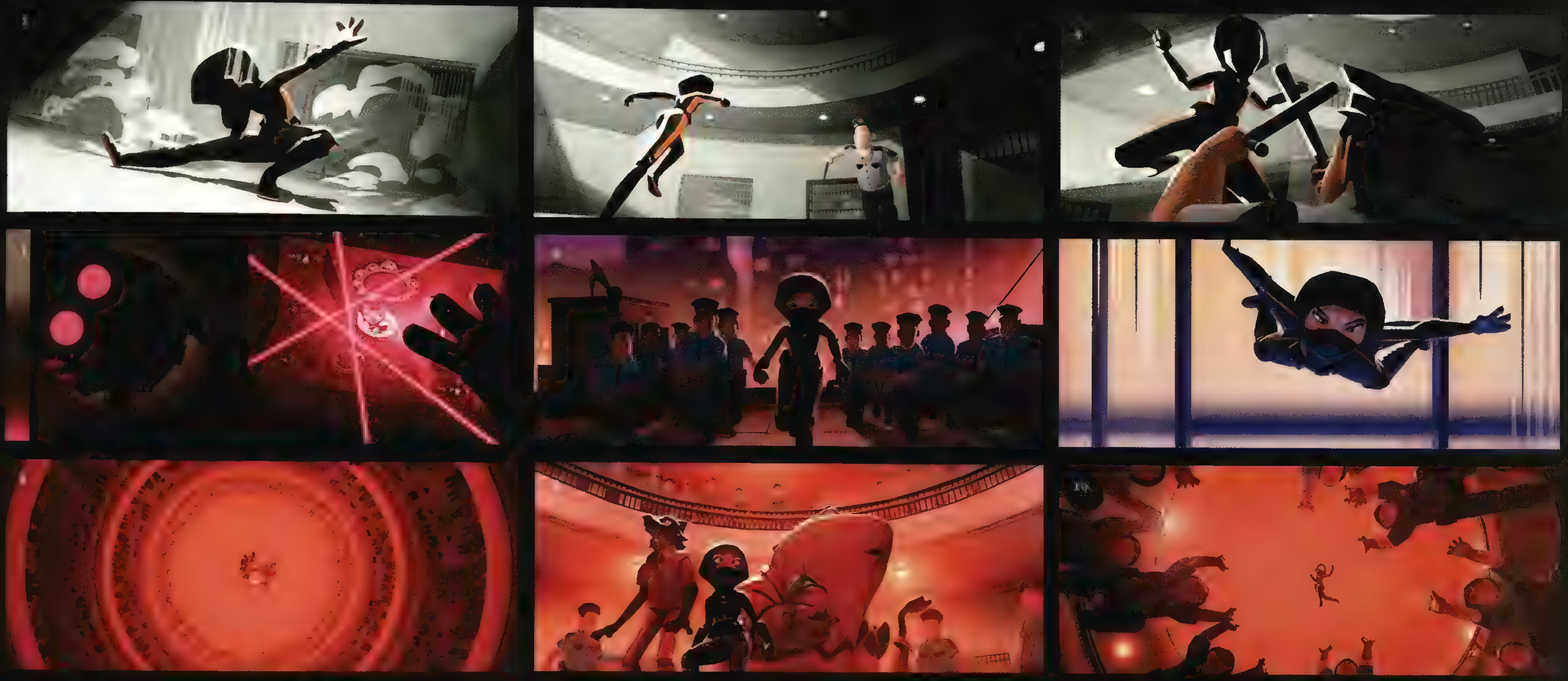


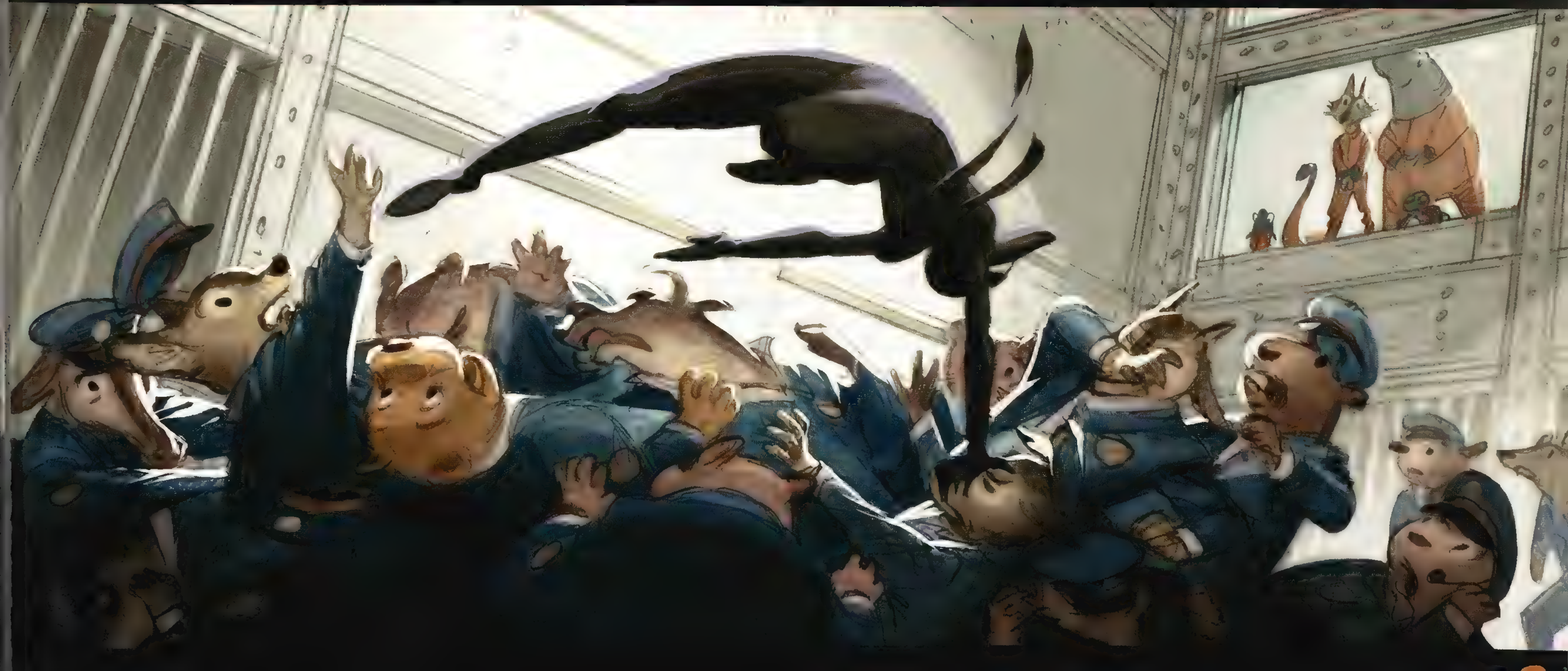
1–4: Luc Desmarchelier • 5, 6: Camilo Castro • 7: Rémi Salmon





1: Jorge A. Capote •
2–10: Pete Maynez •
11: Luc Desmarchelier





THE DINER/BANK HEIST

The opening scene of the movie sets the tone for Wolf and Snake. Snake is mischievous, not mean. I took a piece of audio where Marc Maron, who voiced Snake, was just talking in between takes, and I took a line from later in the film and put it together to make Snake, as he's walking, stop and turn to the diners to say, friendly-like, "Hey, how's it goin'—SNAKE ATTACK!" Then everyone freaks out, and you see Wolf step in as if to say, "Ugh . . . my friend. What're you gonna do?" The idea is that Wolf would be almost apologetic to the patrons, because he secretly cares about what people think. For instance, in the way he pays for his meal and tips the waitress—it's understood that underneath his fearsome exterior, he's actually a nice guy.

—JOHN VENZON, LEAD EDITOR

Wolf is more human-like in how he moves, while Snake's movement is more influenced by the animal itself. It was important, especially in that opening sequence, to show these different types of movement, as well as show a familiarity between the two main characters. They've been friends for a long time, and Wolf enjoys teasing him and poking fun, knowing that Snake can take it, but also knowing what will get Snake more riled up.

—BEN WILLIS, SUPERVISING ANIMATOR

In the diner, Wolf jokes about Snake's hatred of birthdays, and then later, he reveals the reason: due to his appearance, Snake has never had anyone close to him, and that has made him cynical and mean, protecting himself from being exposed as weak.

—MIN HONG, LEAD ANIMATOR

1: Michael Surrey • 2–4: Camilo Castro • 5: Angela Sung

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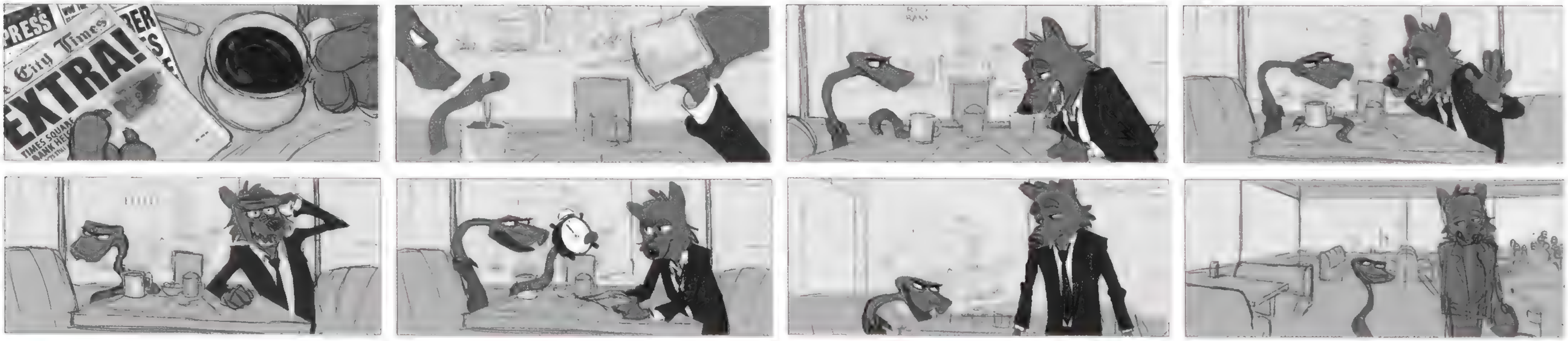

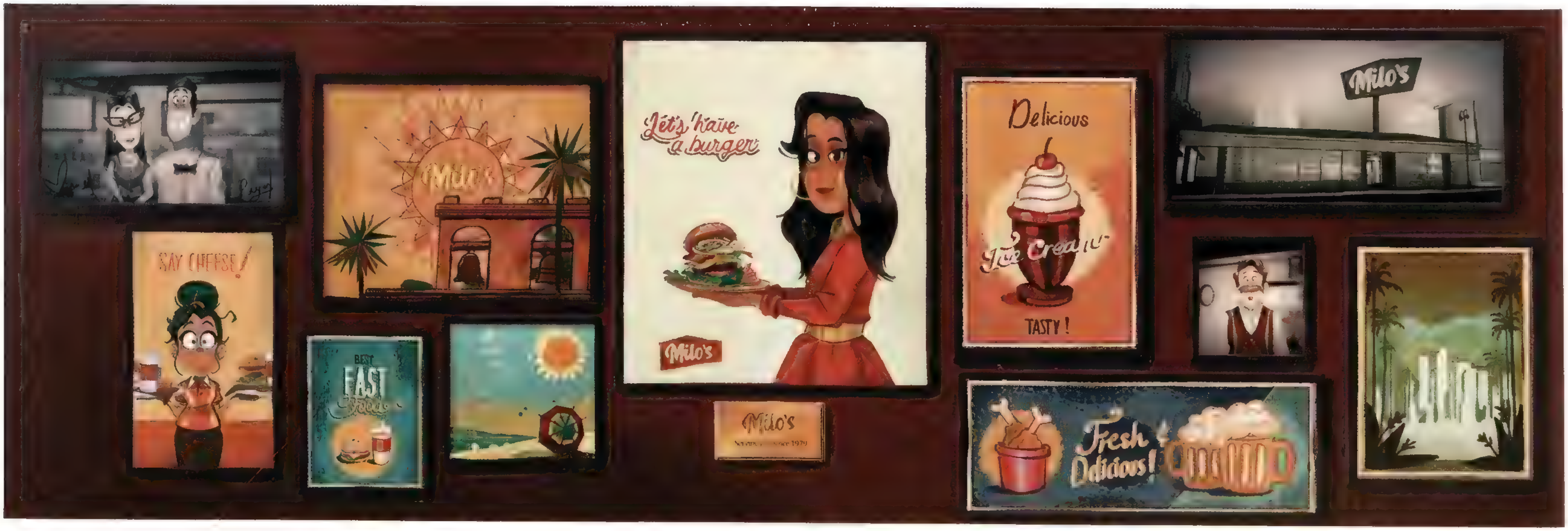

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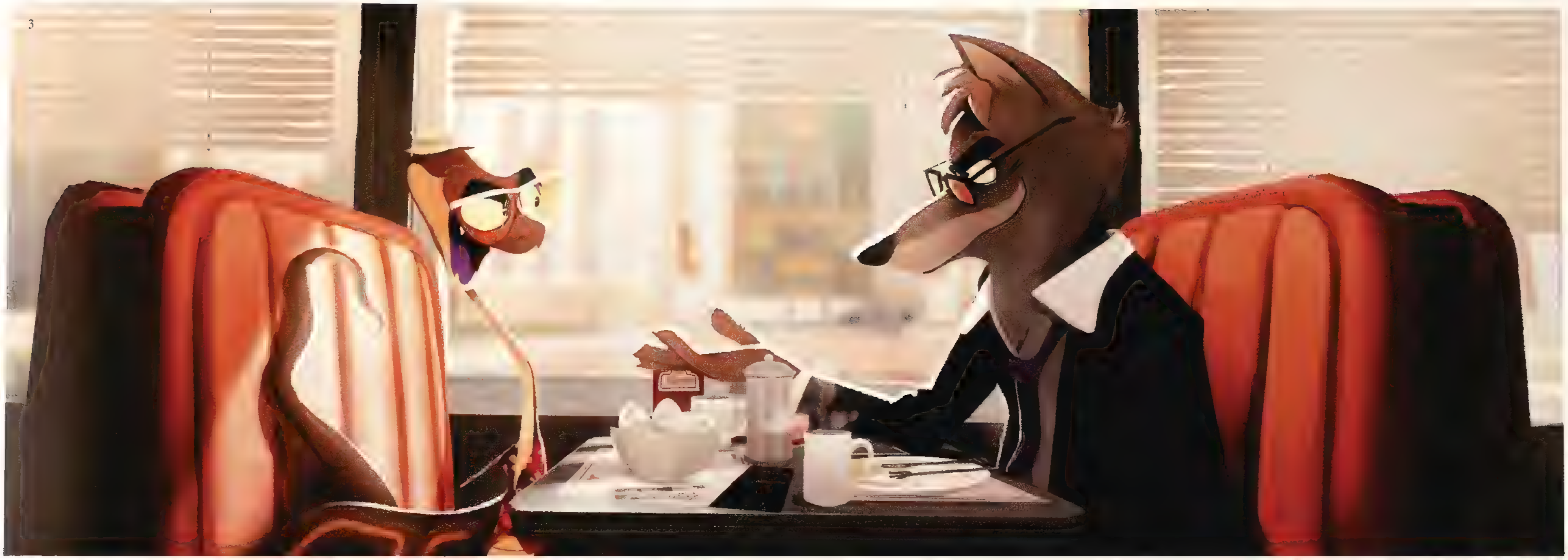

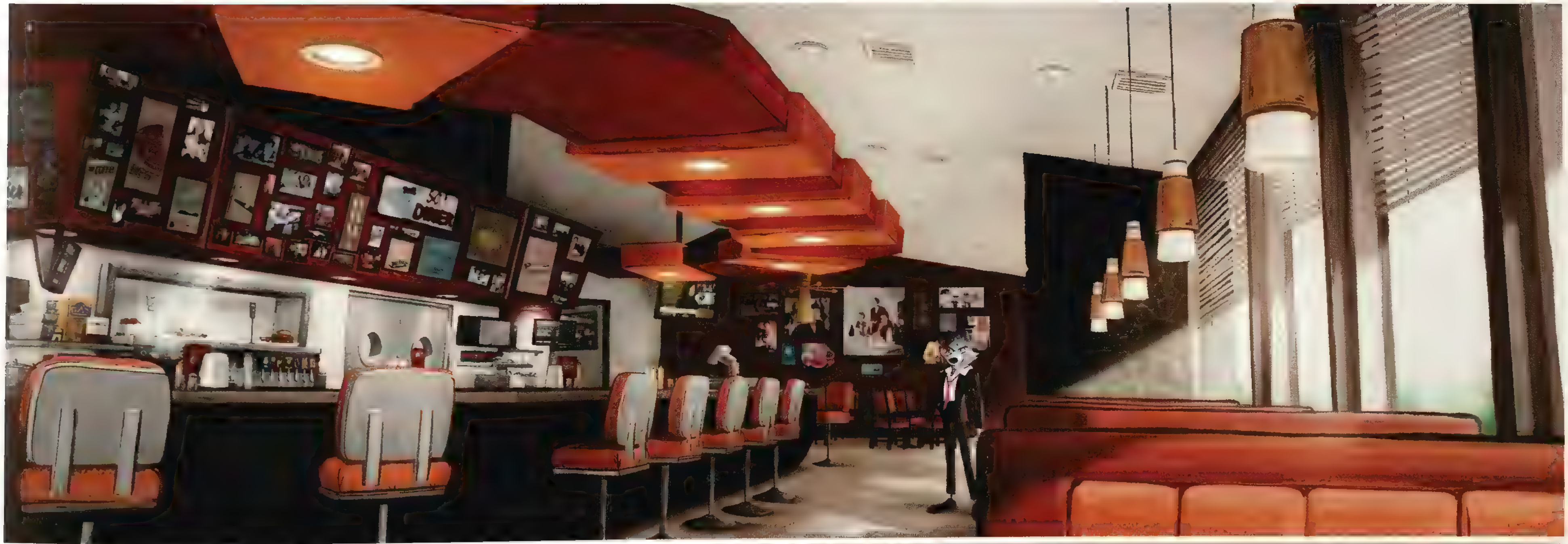

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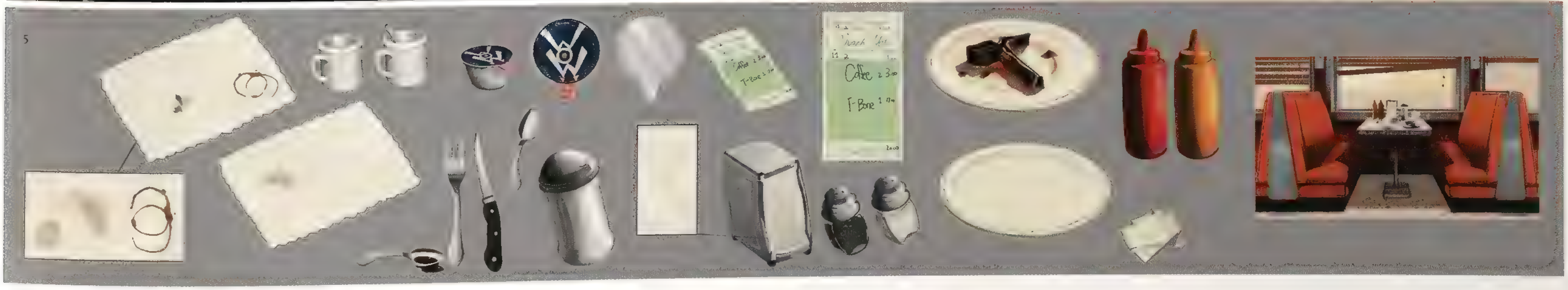
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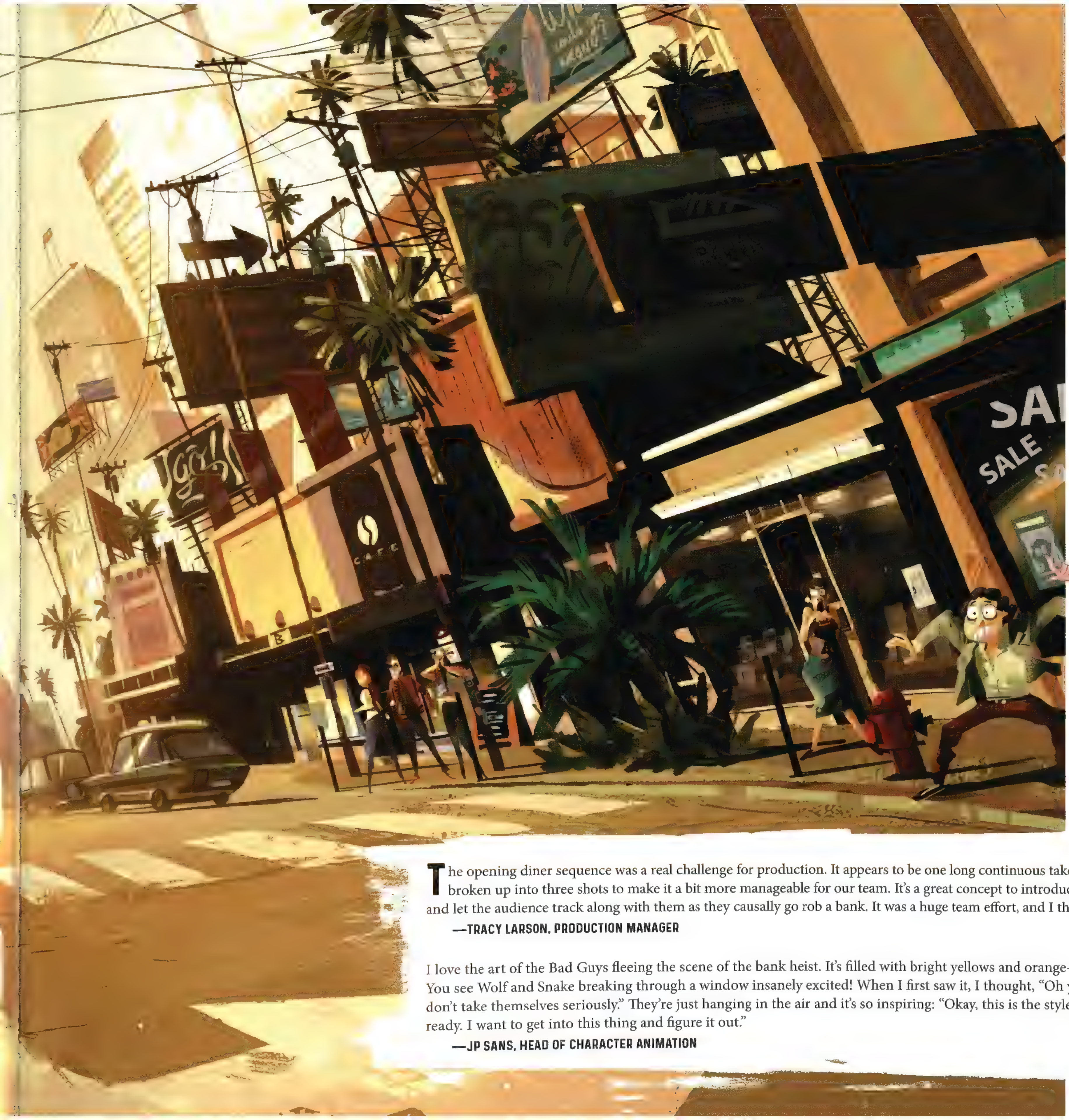

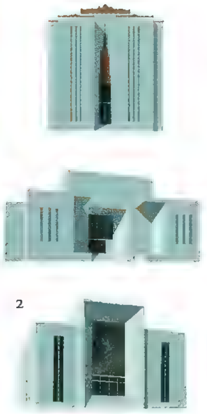
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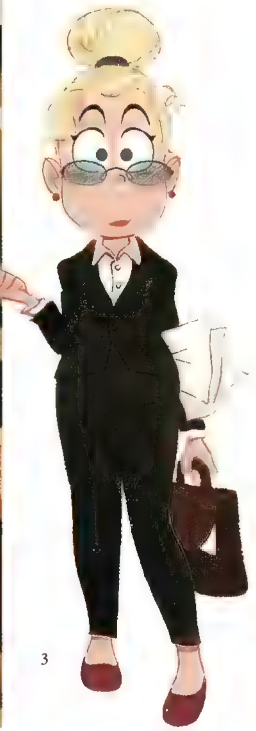
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1: Rémi Salmon • 2: Luc Desmarchelier • 3: Taylor Krahenbuhl

The opening diner sequence was a real challenge for production. It appears to be one long continuous take, but it was broken up into three shots to make it a bit more manageable for our team. It's a great concept to introduce Wolf and Snake and let the audience track along with them as they causally go rob a bank. It was a huge team effort, and I think we nailed it.

—TRACY LARSON, PRODUCTION MANAGER

I love the art of the Bad Guys fleeing the scene of the bank heist. It's filled with bright yellows and orange—it's magic hour. You see Wolf and Snake breaking through a window insanely excited! When I first saw it, I thought, "Oh yeah, these guys don't take themselves seriously." They're just hanging in the air and it's so inspiring: "Okay, this is the style. That's cool. I'm ready. I want to get into this thing and figure it out."

—JP SANS, HEAD OF CHARACTER ANIMATION

THE MUSEUM GALA HEIST

When planning the museum heist, we approached it as if we were planning an actual heist. How would we coordinate all the different tasks? Each person is supposed to do something in synchronization to move the plan forward. For our purposes in the museum heist, Piranha, who is disguised as a waiter, is the Inside Man on the catering team. Snake serves as the Grease Man who can access the tight places. Shark provides the Distraction. Wolf is the Front Guy; he does the lifts. Tarantula is the Black Hat in the computer control room.

Then, keeping the internal logic of those jobs, we just made the cartoony version. For the plan to work, Piranha has to get into disguise as a waiter, but because he's a fish, we get to do what we can't in a live-action movie—have him go through the sewage and come up through the toilet. Then, when Piranha takes out the waiter, somehow the human-size uniform magically fits.

It's one of my favorite contributions to the movie, that first part of the heist, where everyone's doing their thing, and it moves into Wolf stealing the purse from the old lady. I looked at all these filmmaking references for inspiration—Eisenstein and De Palma for classic staircase scenes, and then David Fincher's use of camera handoffs to shift character perspectives—especially as Wolf is walking down the stairs while Piranha is simultaneously wheeling his cart into the back room of the museum. The idea was to create this kind of Hitchcockian suspense where you can feel the tension of the scene building toward a big turning point. The surprise being, of course, that in a live-action movie something terrible would happen. But, in this it's actually the opposite—without even realizing it, Wolf is surprised that he does something good.

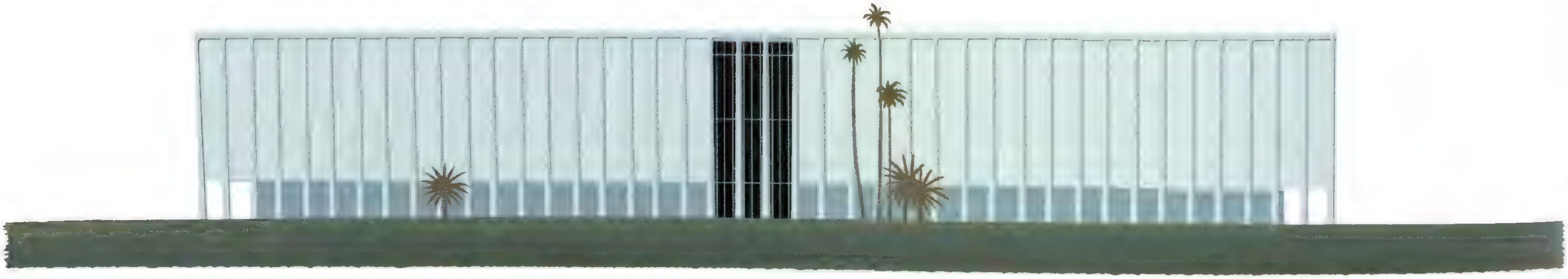
—MATT FLYNN, STORY LEAD

The museum heist showcases the movie's genre. All the characters are playing to their strengths and how they're leading their lives, and how they're so skillful.

—NELSON YOKOTA, HEAD OF STORY

When in a moment of heartfelt vulnerability, Wolf finally admits to his buddies that he's been feeling conflicted and that it all started with helping the "old lady," Piranha just can't understand it and keeps asking, "And then you stole the purse?" Honestly, I've seen it tons of times, and it just makes me laugh every time. The performances are perfect, and it's such a key character moment for both of them, too.

—KRISTIN LOWE, CHIEF CREATIVE OFFICER



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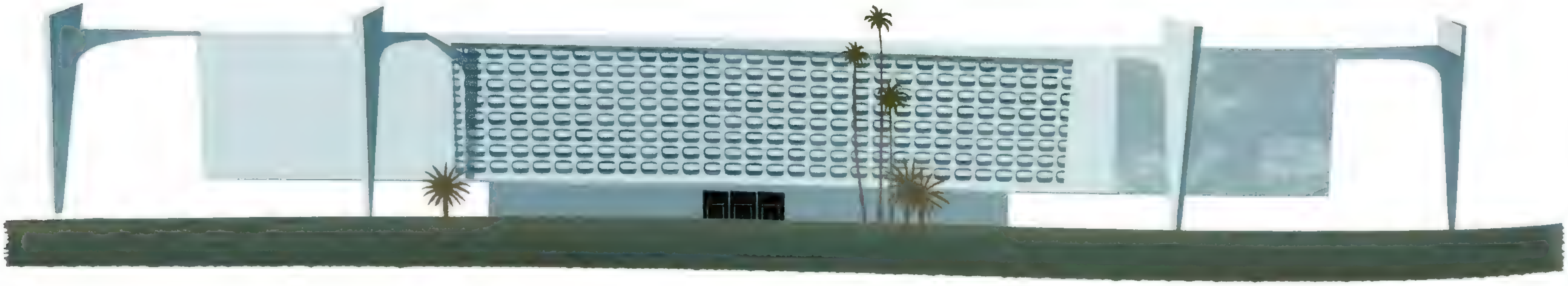

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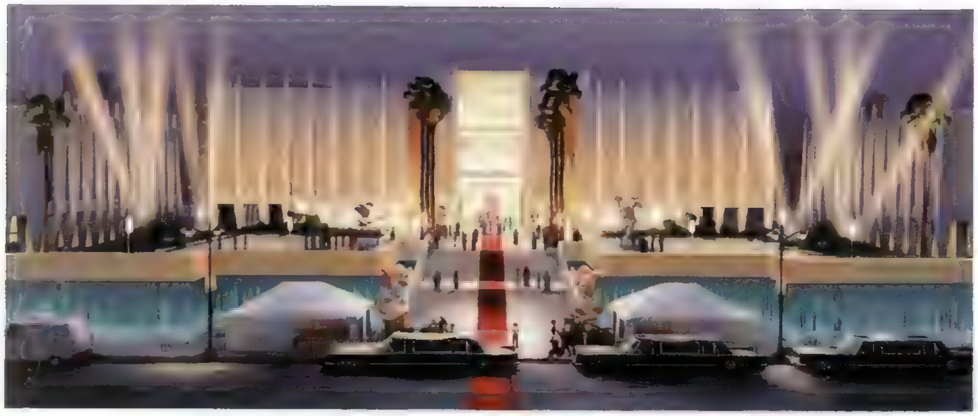
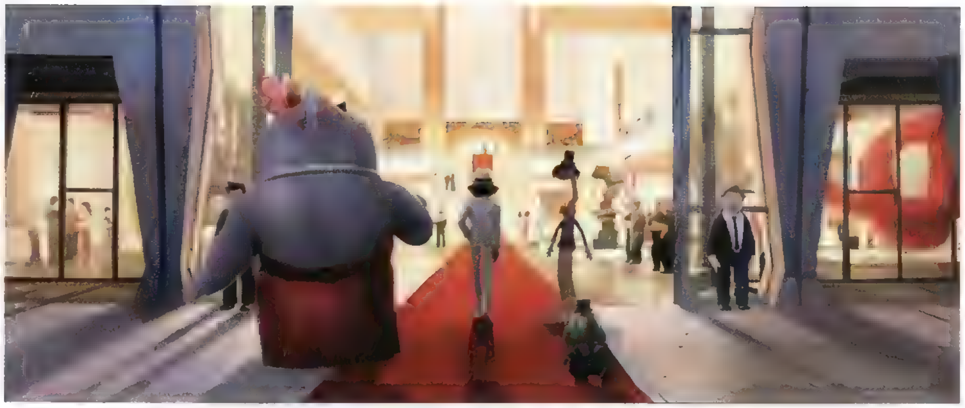
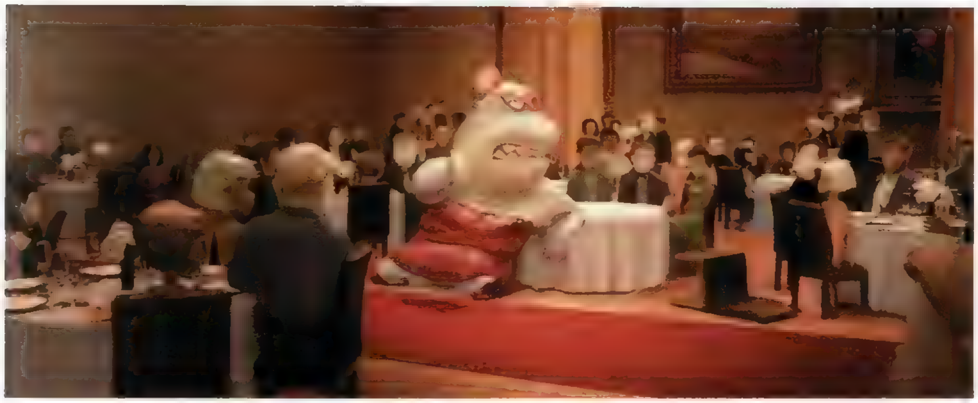
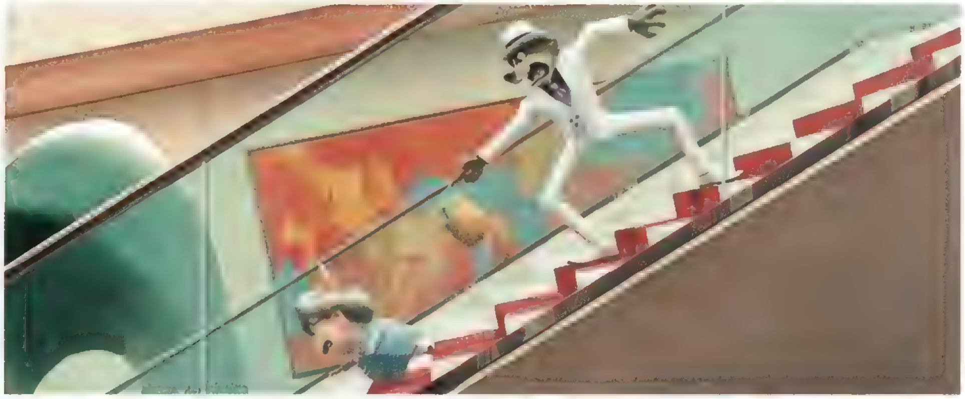
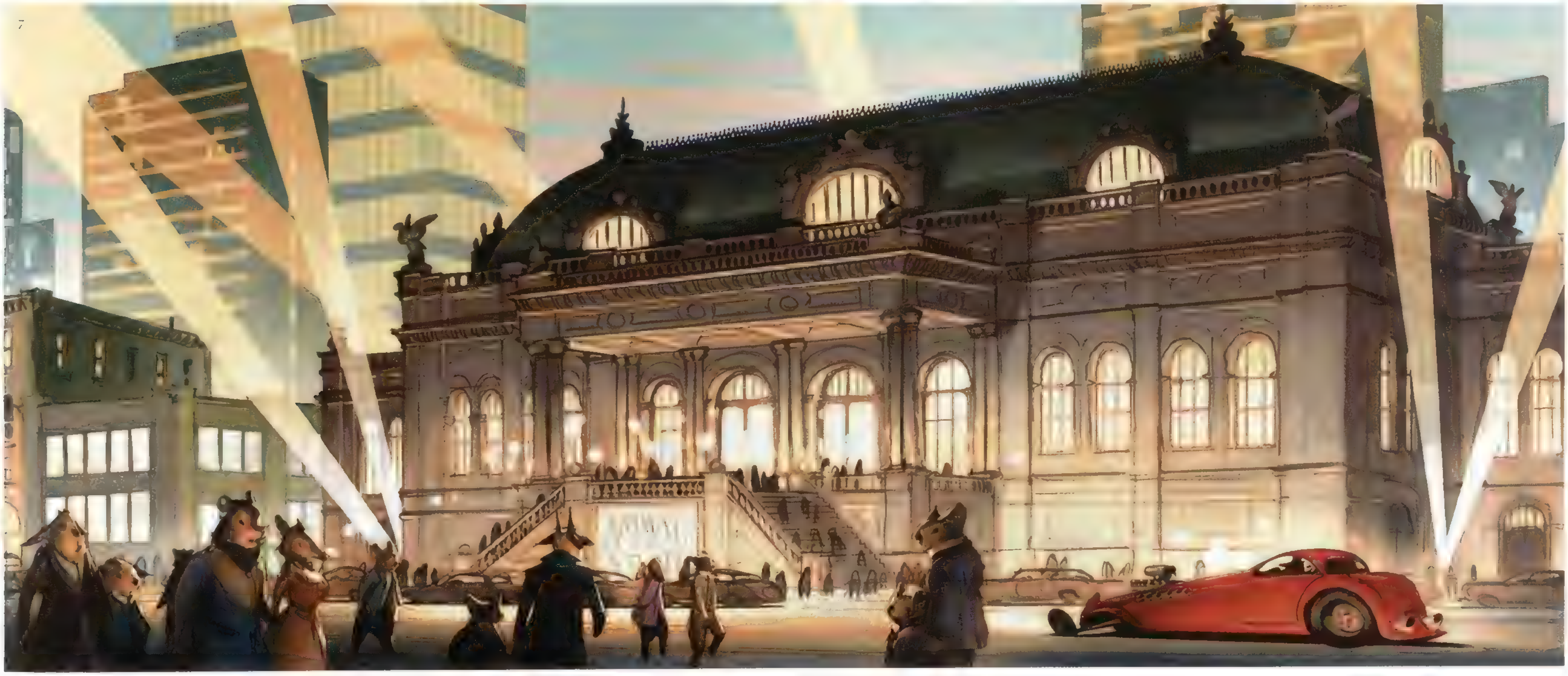
1, 2: Ritche Sacilioc • 3, 5, 6: Chelsea Blecha • 4: Floriane Marchix • 7: Luc Desmarchelier

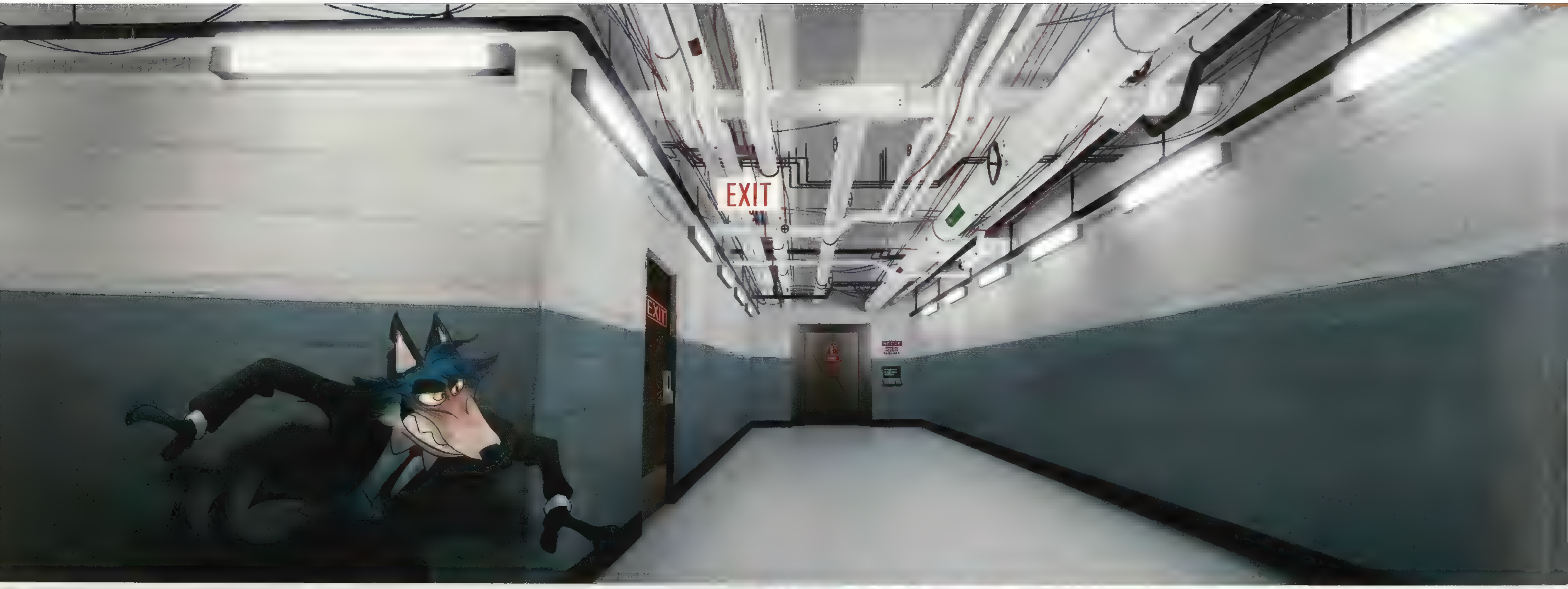








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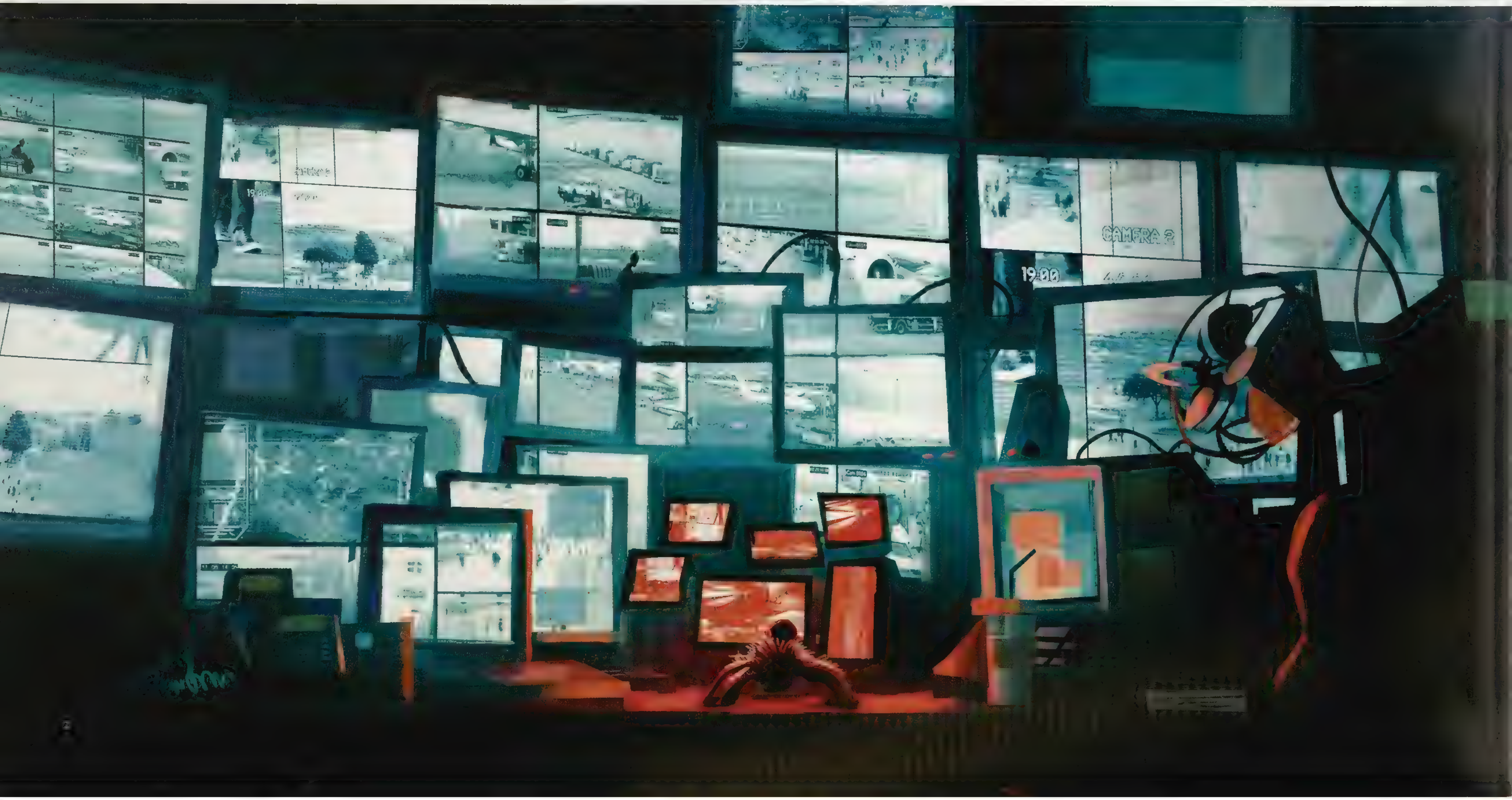
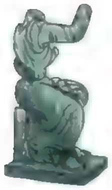

CAMERA 2
19:00

1: Camilo Castro • 2: Chelsea Blecha & Floriane Marchix • 3–13: Floriane Marchix • 14: Luc Desmarchelier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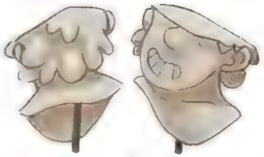
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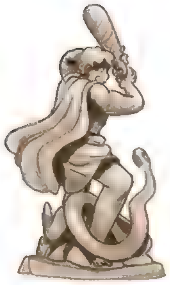
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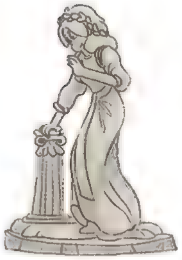
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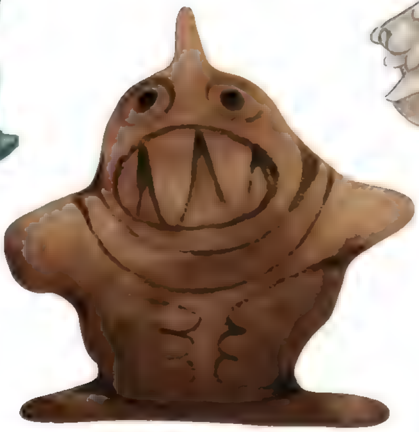
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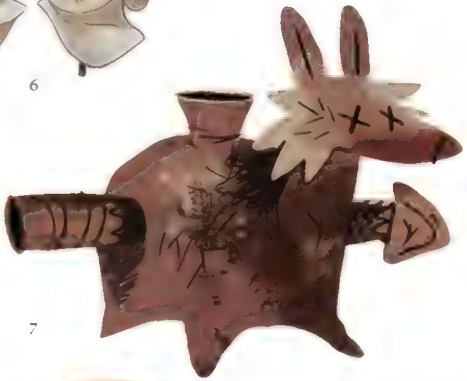
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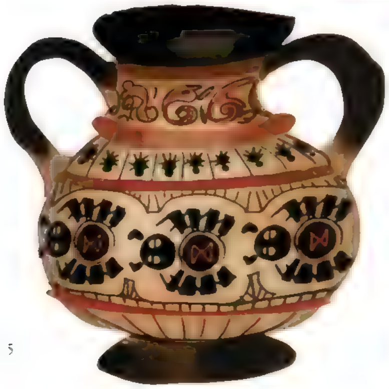
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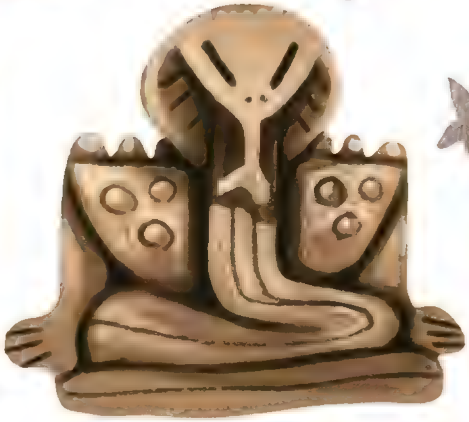
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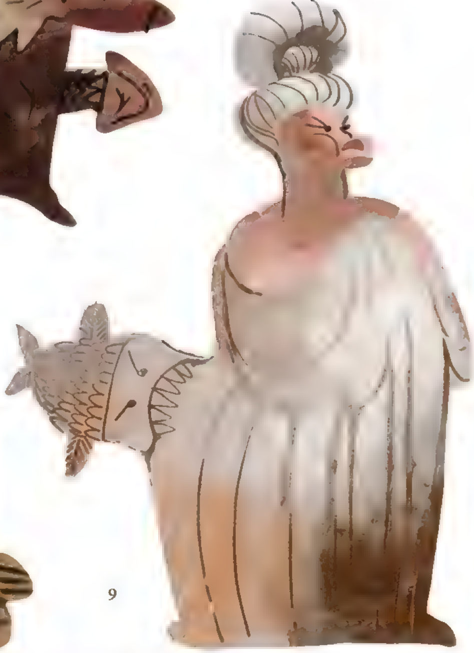
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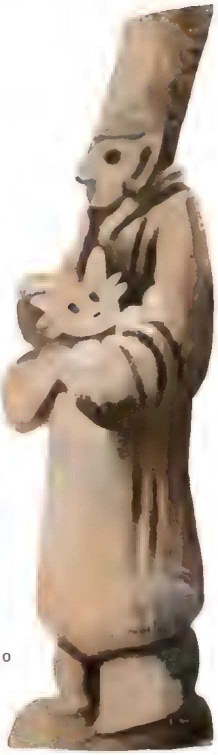
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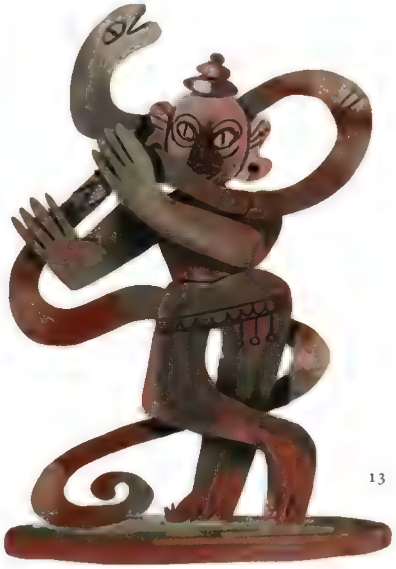
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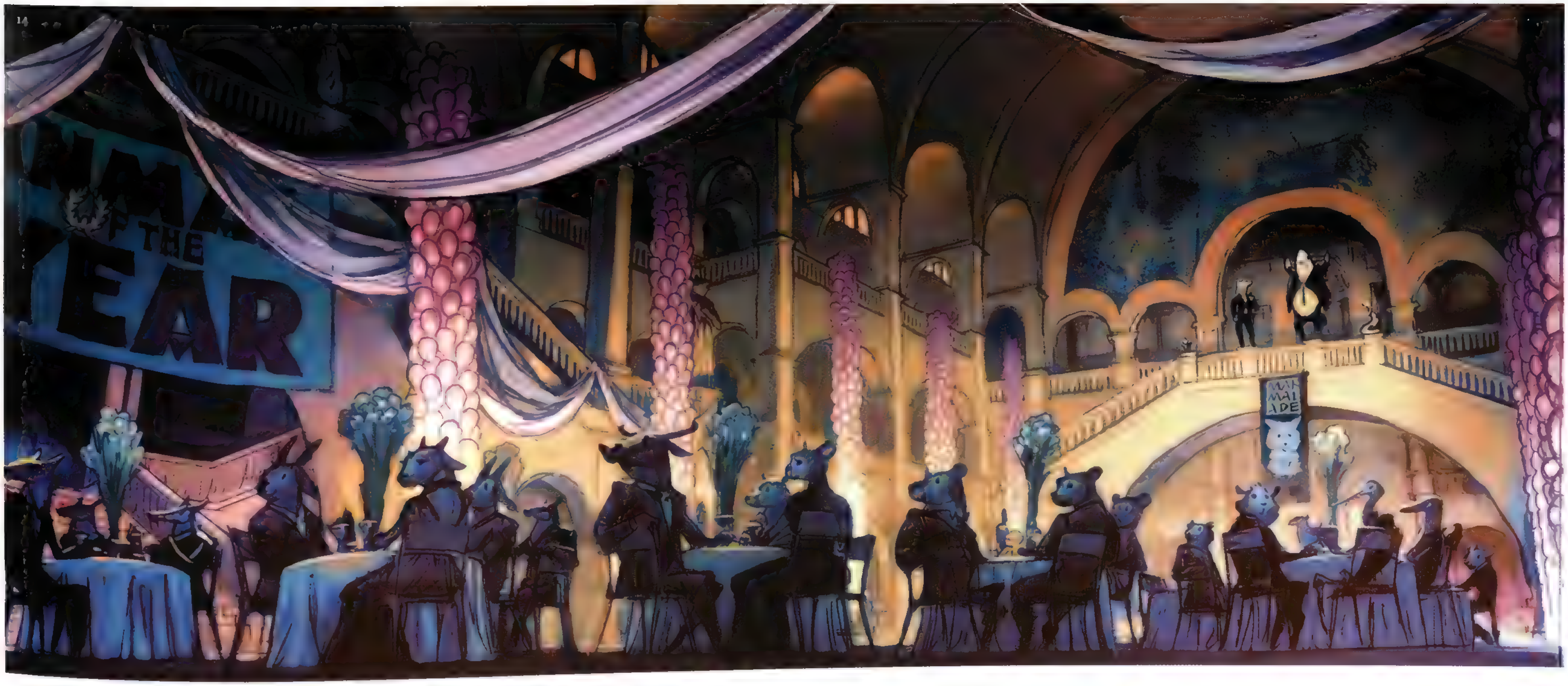
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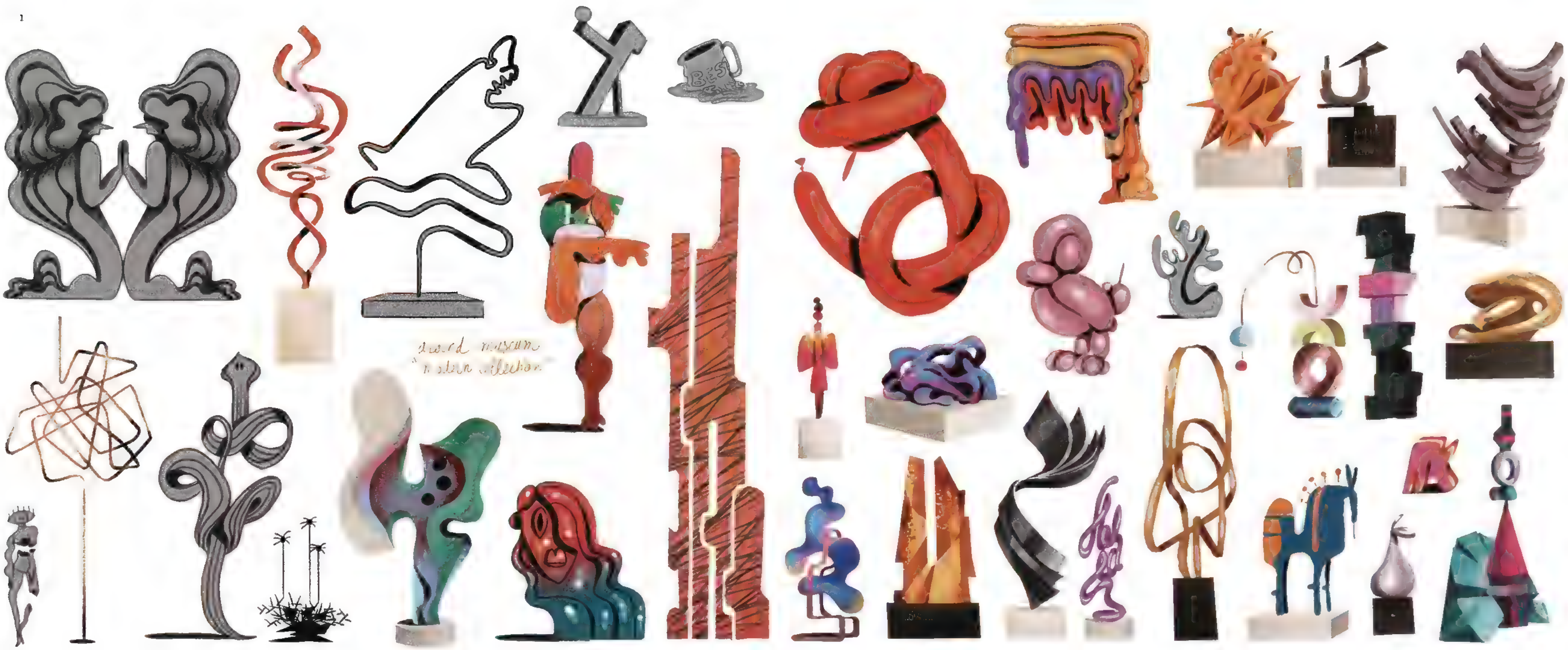
award museum
"modern collection"

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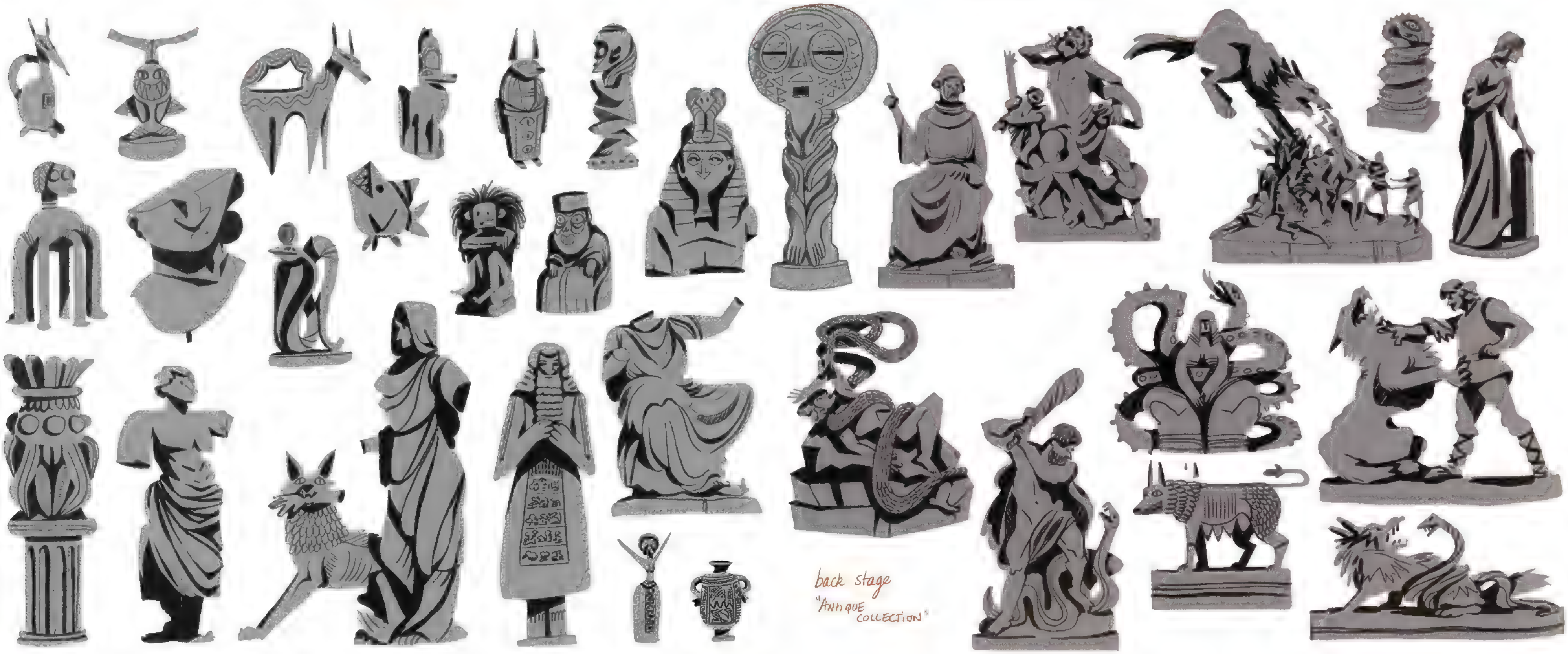
back stage
"ANTIQUE COLLECTION"

1–7: Floriane Marchix

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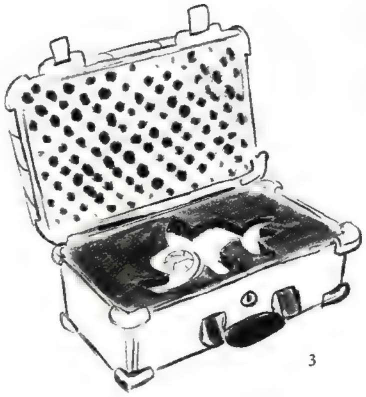

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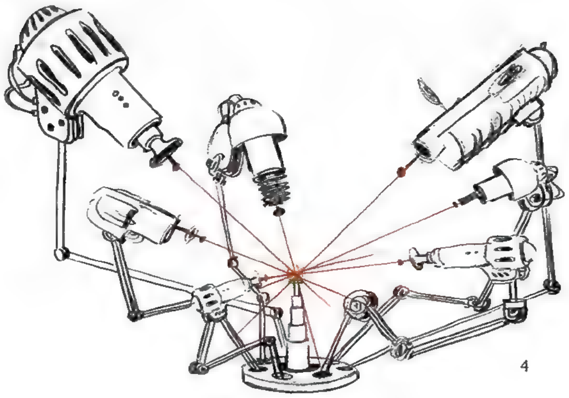
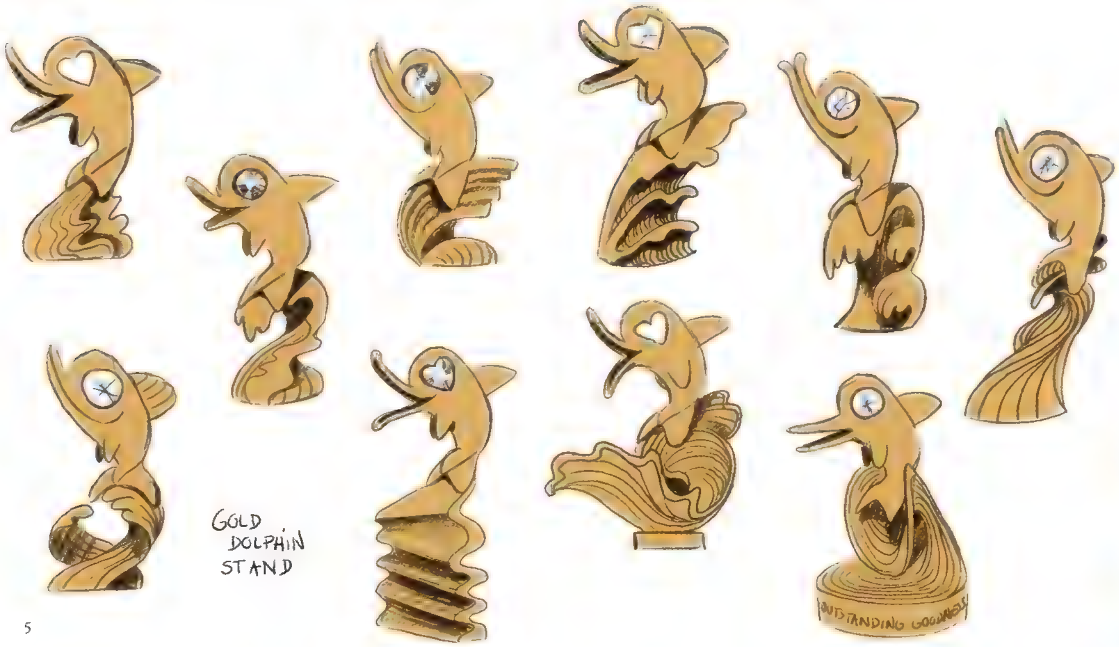


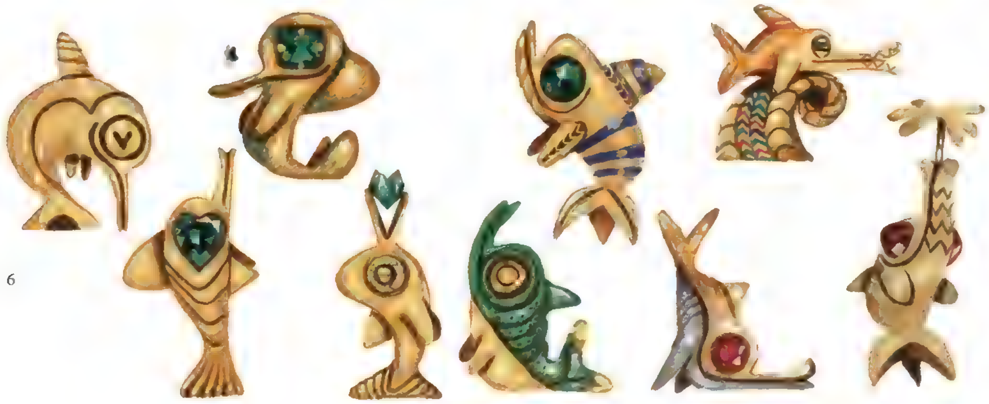
4

There are so many moments to love, but I particularly love the heist scene with the handoffs, as everyone does their part. This movie never forgets it's animated—and in this scene, that elevates every moment. Yes, there is naturalistic acting but also such fun tweaking of the form, as when Snake molts right out of his disguise or Piranha dives into the fountain and surfaces in the toilet.

—MARGIE COHN, PRESIDENT, DREAMWORKS ANIMATION


GOLD
DOLPHIN
STAND
OUTSTANDING GOODNESS

5



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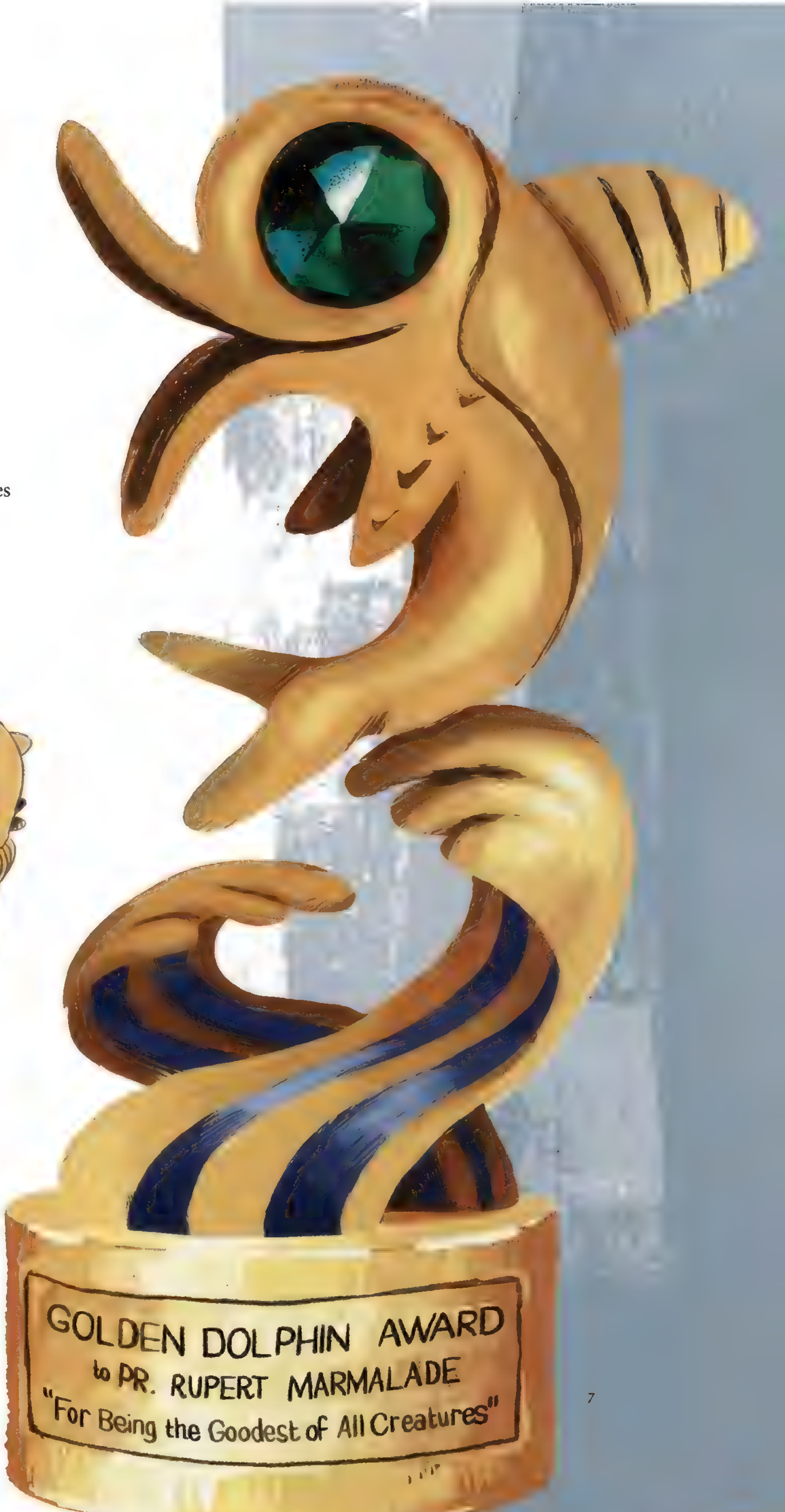
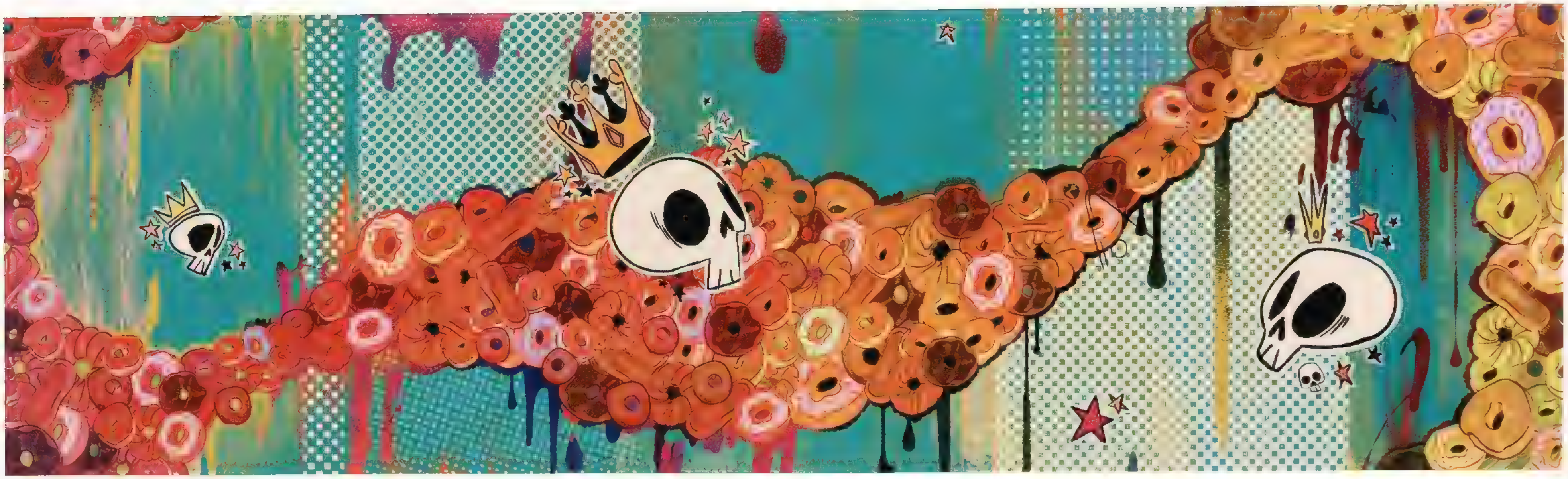

GOLDEN DOLPHIN AWARD
to PR. RUPERT MARMALADE
"For Being the Goodest of All Creatures"

7



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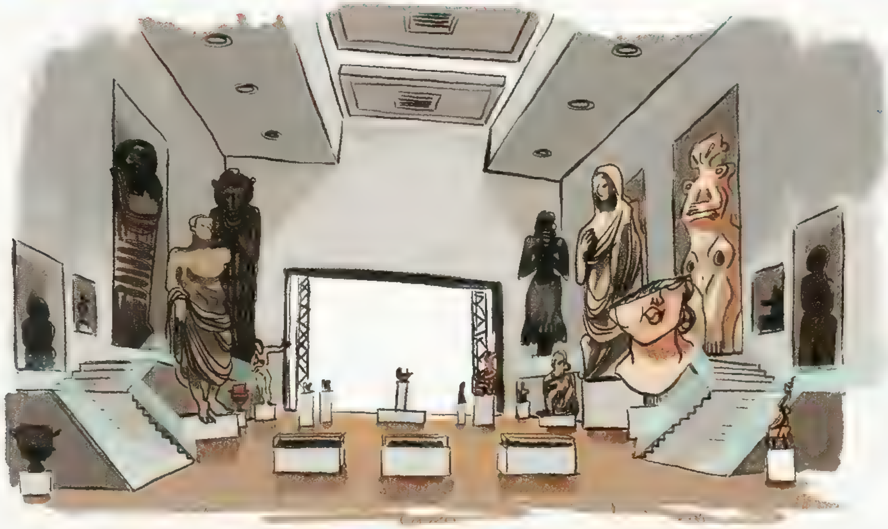

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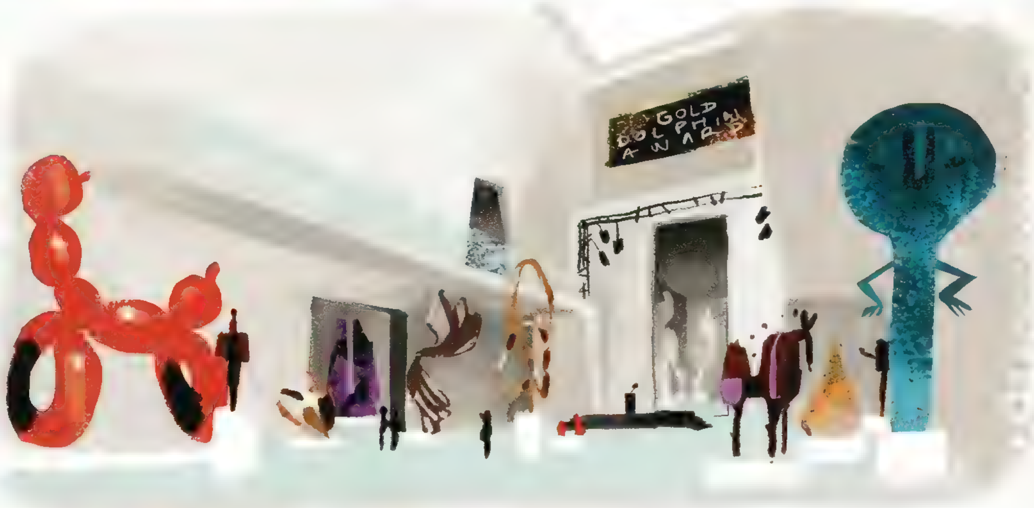

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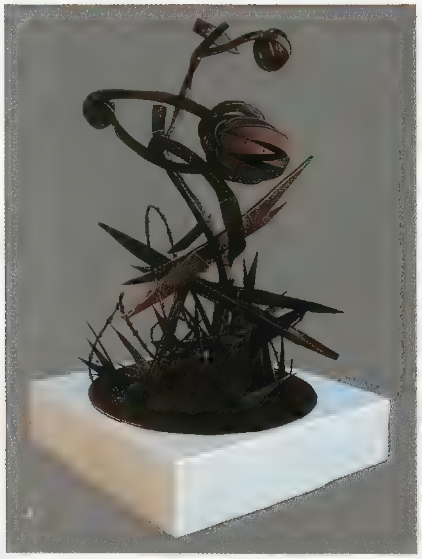

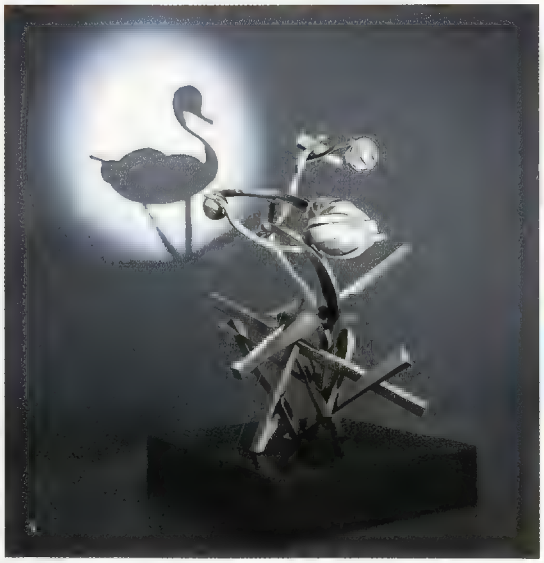

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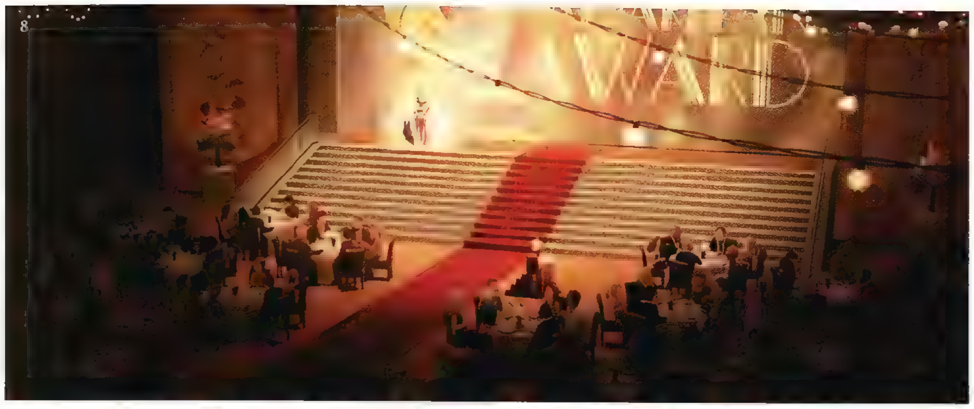
With the museum heist, the characters play to their strengths, but things go wrong quickly. There are surprise elements—alarms, more protective measures than initially thought, and extra guards who come out of nowhere—to show that our heroes are not on top of their game. The scene has so many angles, it has a lot of action, and every character has a moment. It totally showcases the genre of the movie.

—NELSON YOKOTA, HEAD OF STORY

1, 4–7: Camilo Castro • 2, 3: Floriane Marchix •
8–11: Chelsea Blecha • 12: Rémi Salmon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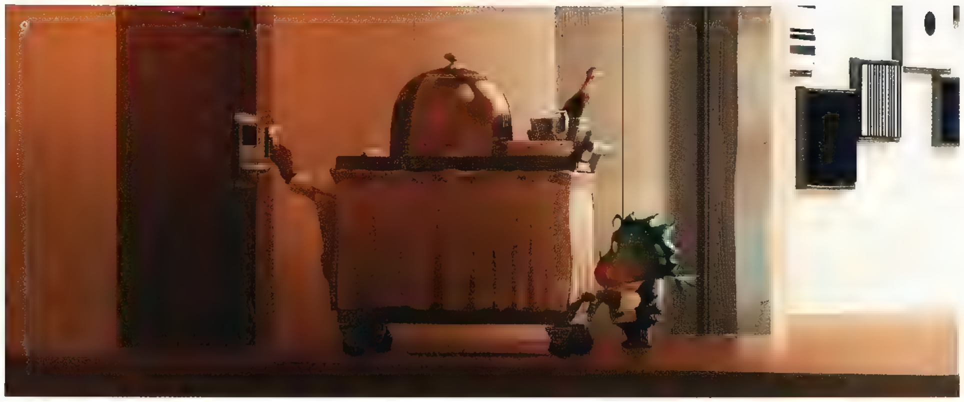
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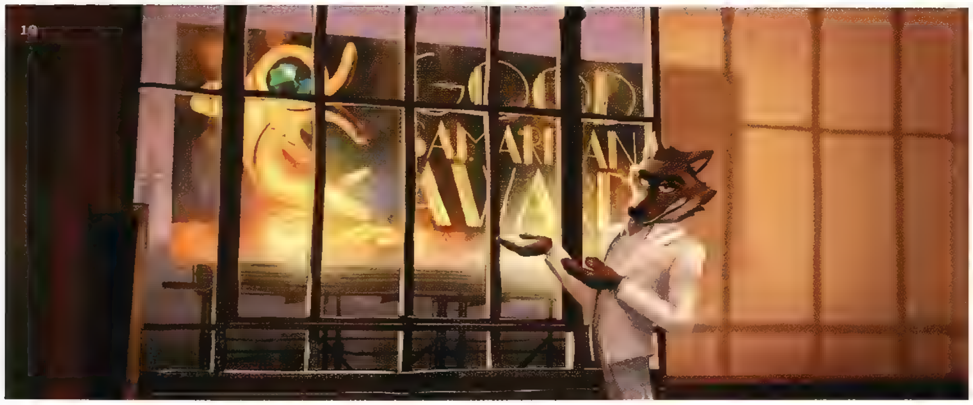
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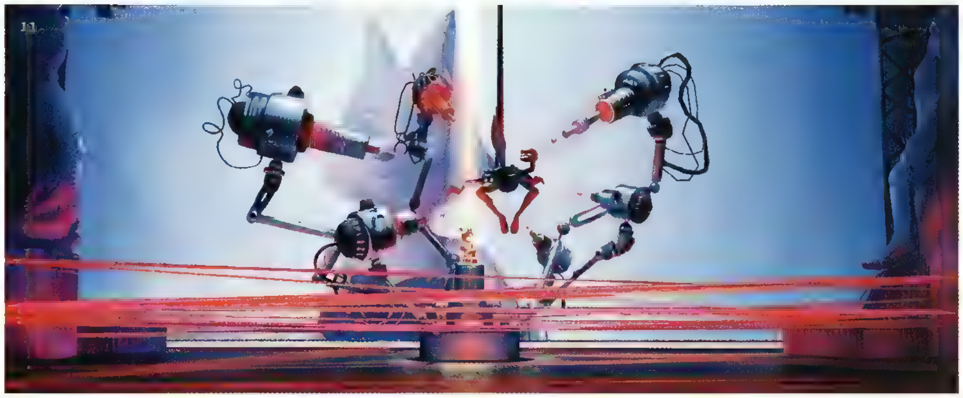
GOOD
SAMARITAN
AWARD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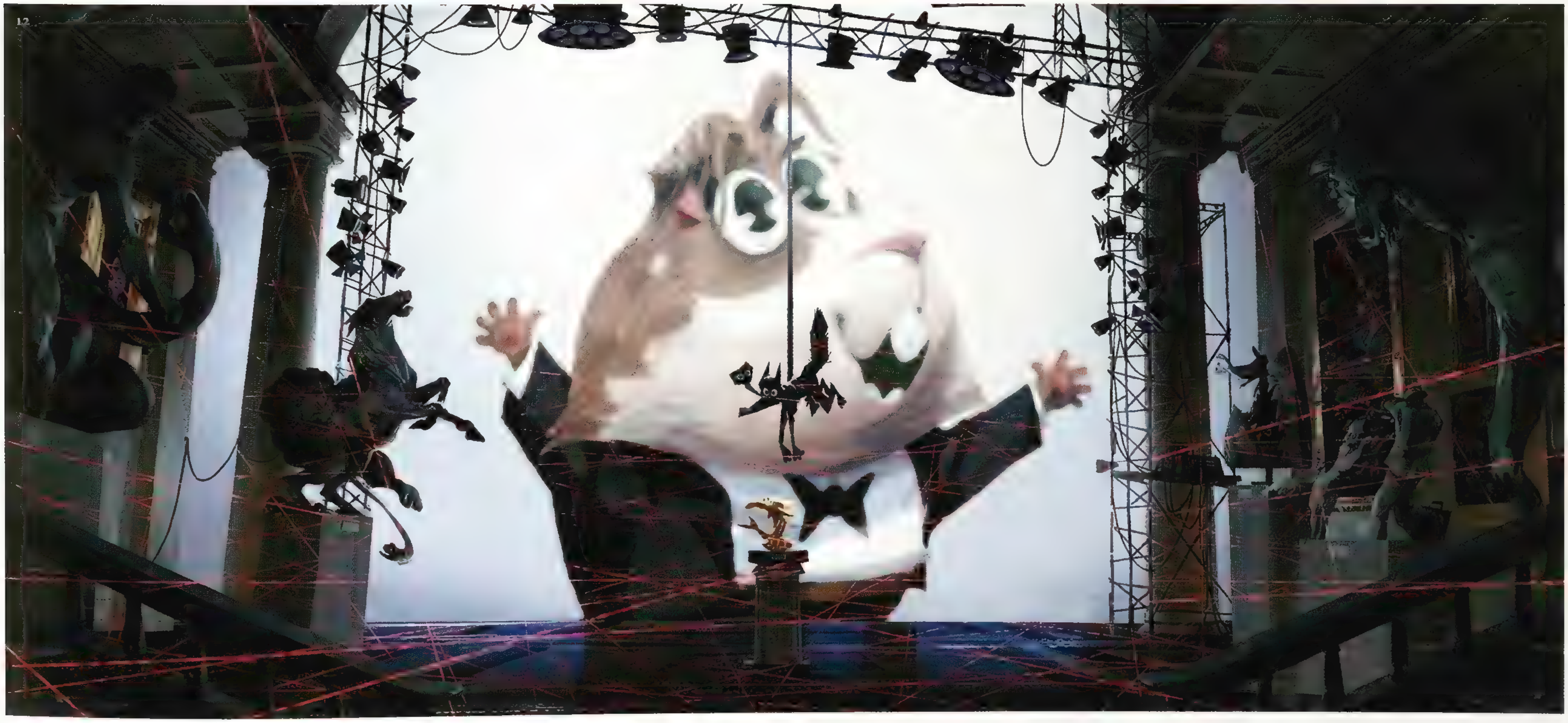
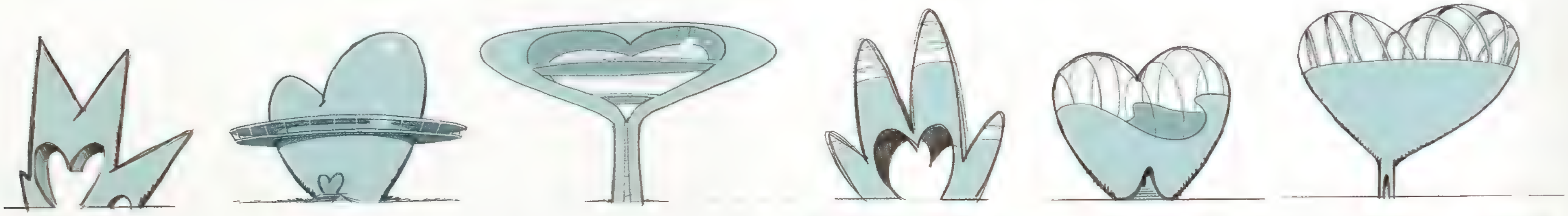

12

THE LOVE CRATER GALA

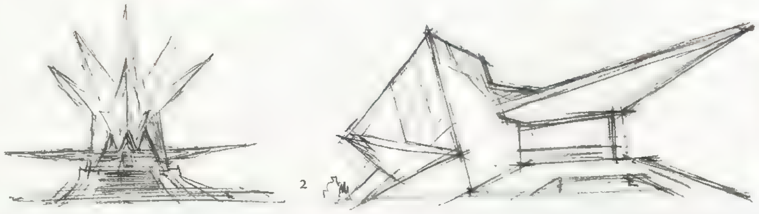
The crater is an iconic scene of the film. It's the first time we see that location in-movie, and it has dramatic camera moves. Mikael Genachte-Le Bail painted the rebuilding of the crater and just hit it right out of the park! It looks beautiful, and it sells what the movie's about, both style-wise and with the whimsy that it carries. We have a range of techniques that we use, from simplistic to more elaborate, and for this film, we're tapping into the more complex end of technology. Also, early on, we needed to figure out what the look of this film was, and I think this scene shows how stylistic the leadership wanted the movie to be. We carried it all the way through to the final product.

—**SUN YOON, DIGIMATTE SUPERVISOR**

1



1, 2: Luc Desmarchelier • 3: Camilo Castro & Luc Desmarchelier • 4: Guillaume Fesquet • 5: Chelsea Blecha • 6: Floriane Marchix • 7, 8: Vahe Yefremian • 9: Floriane Marchix



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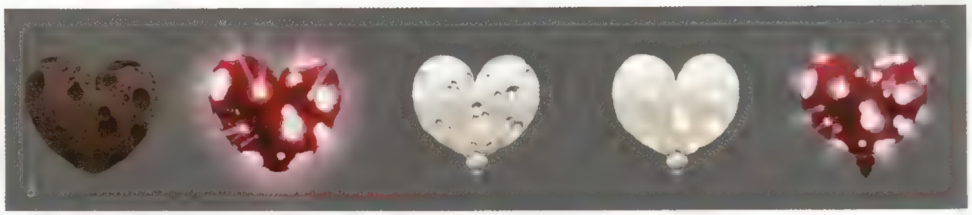

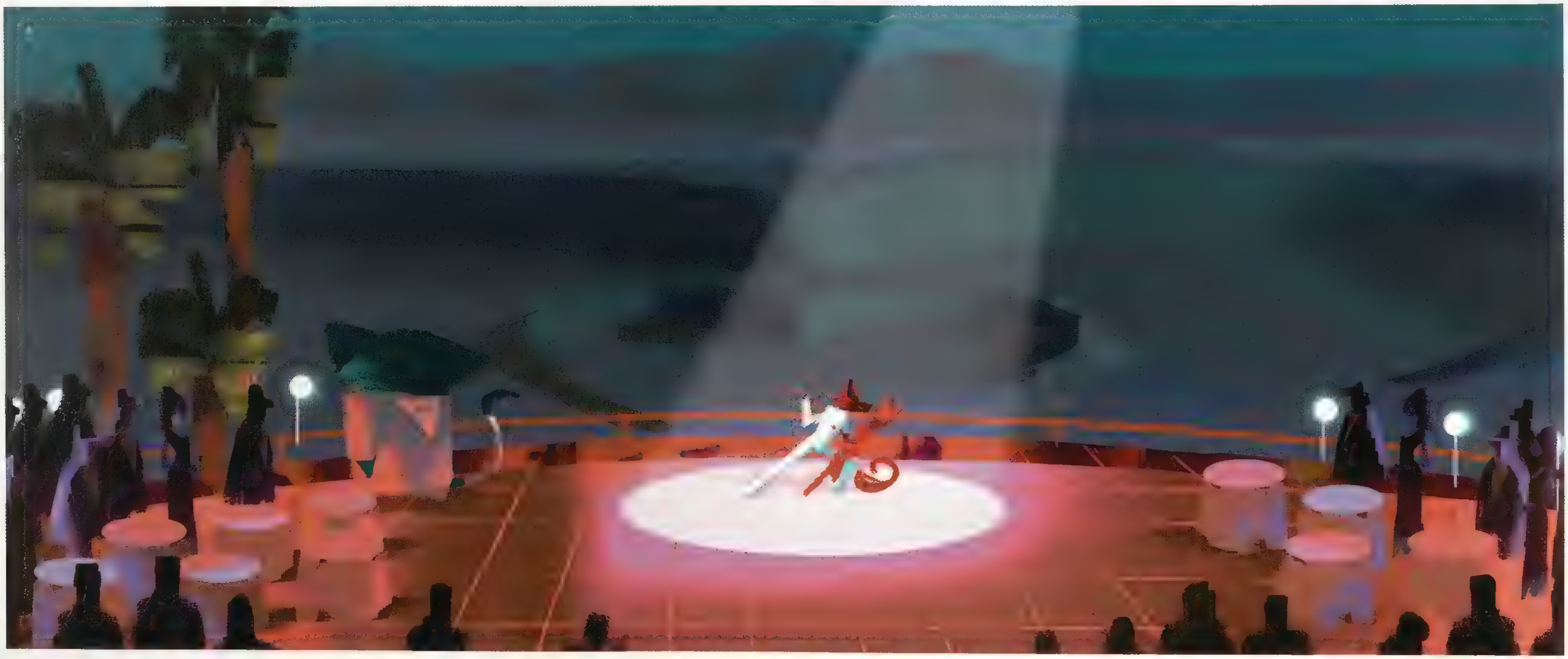

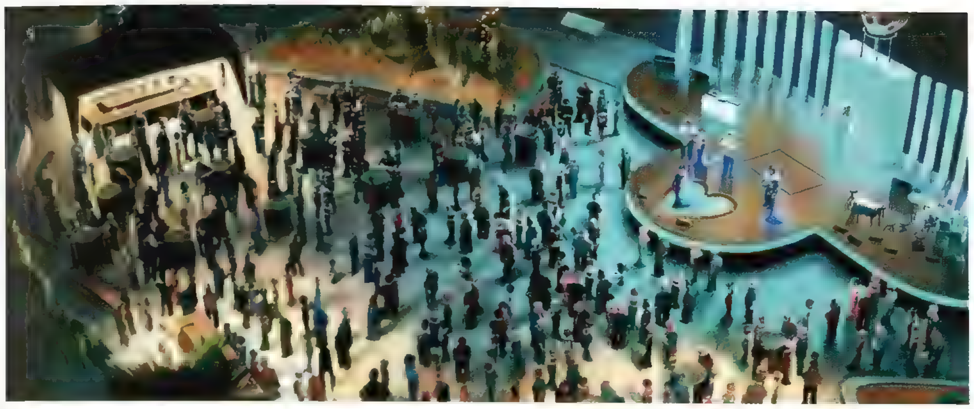

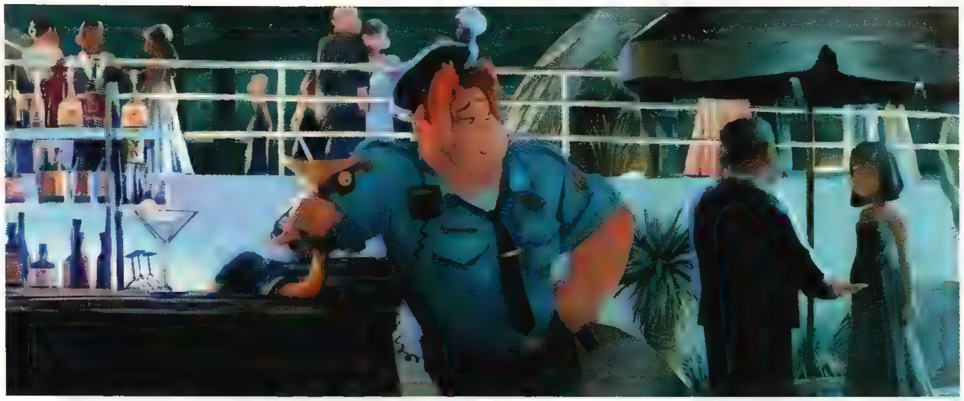

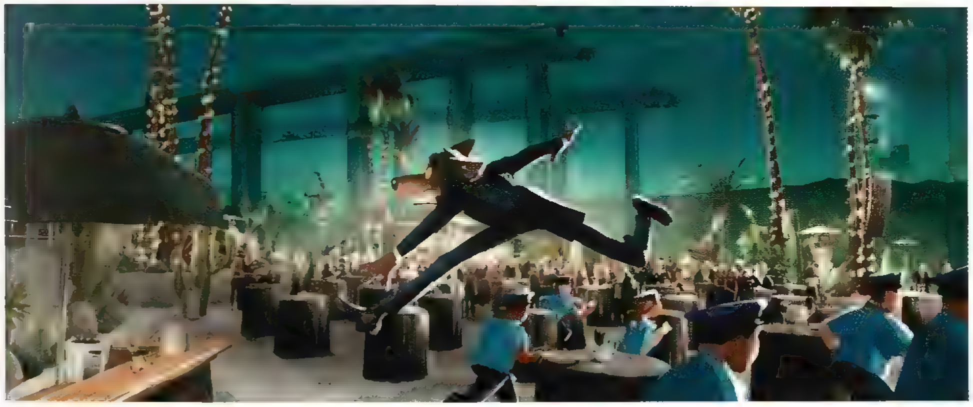

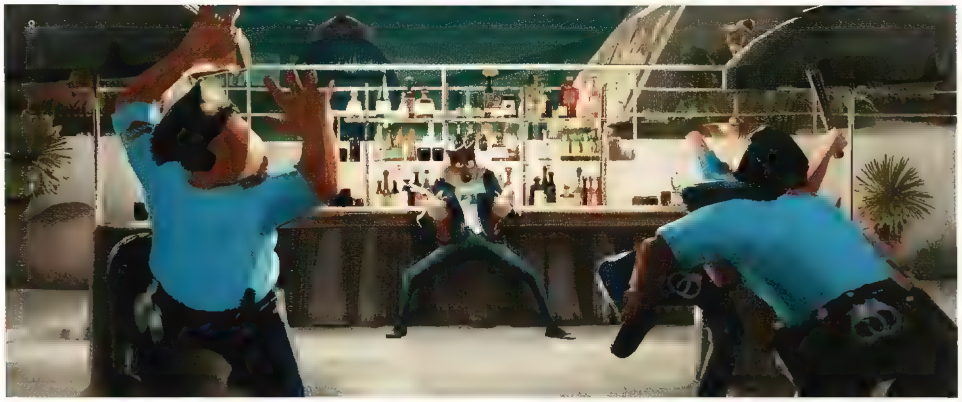

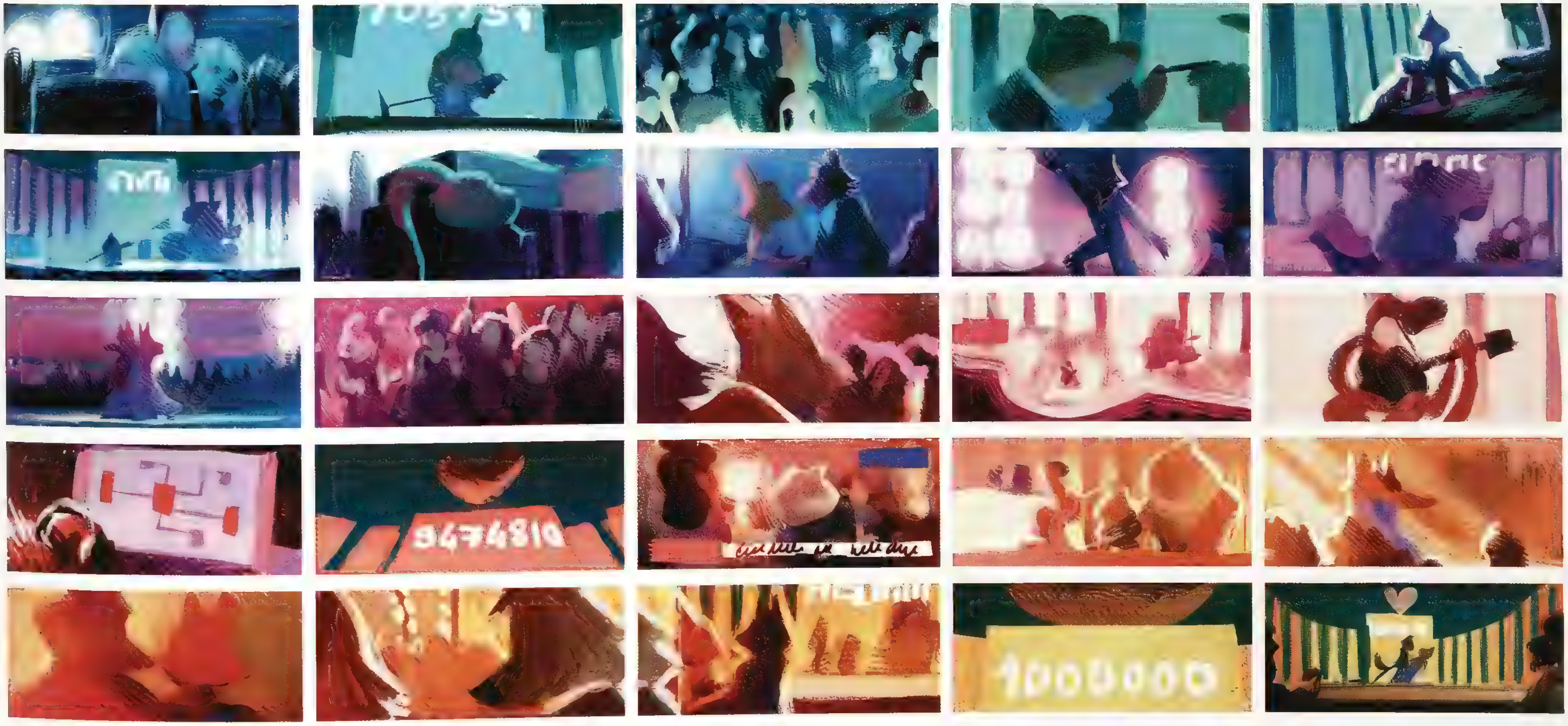
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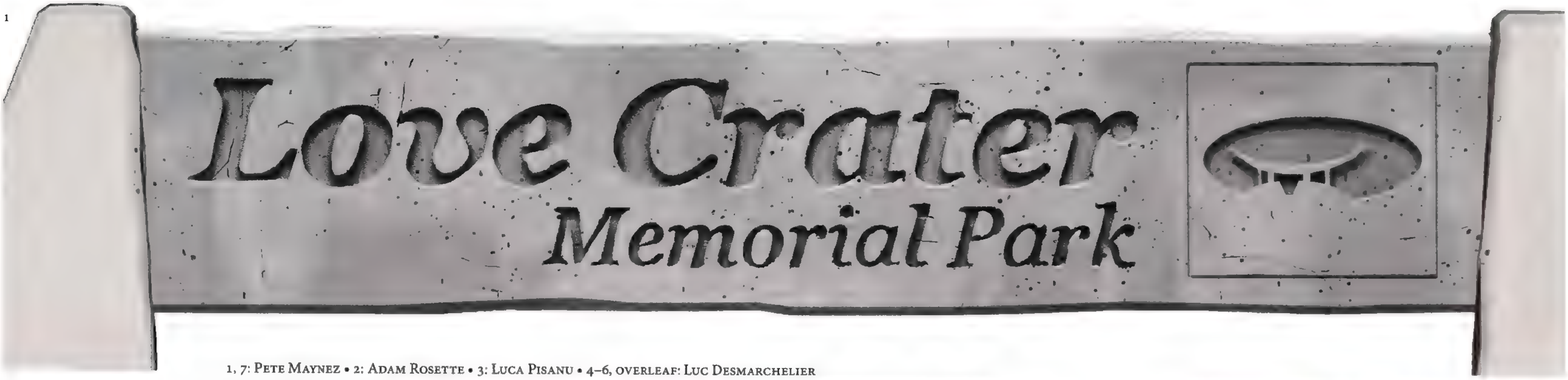
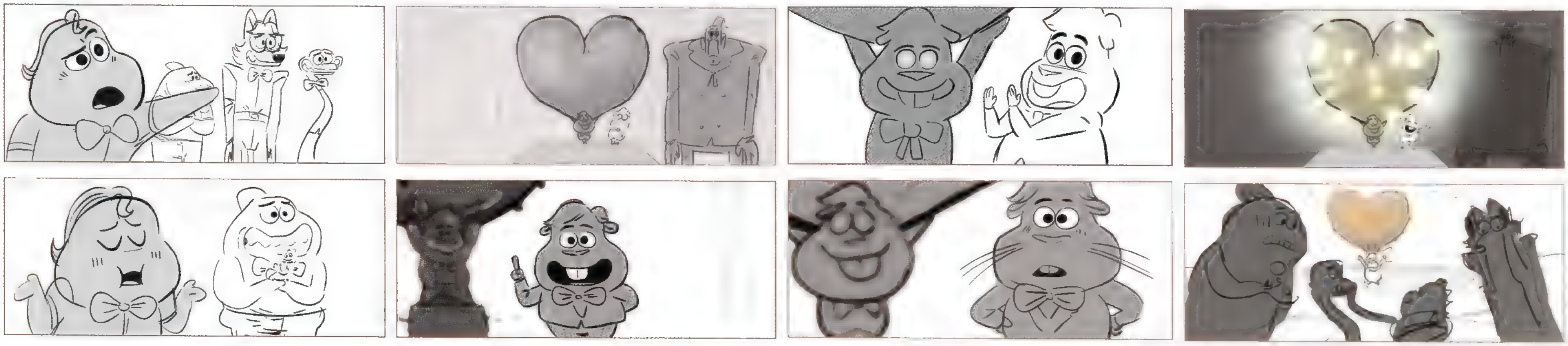

Love Crater
Memorial Park

1, 7: Pete Maynez • 2: Adam Rosette • 3: Luca Pisanu • 4–6, overleaf: Luc Desmarchelier



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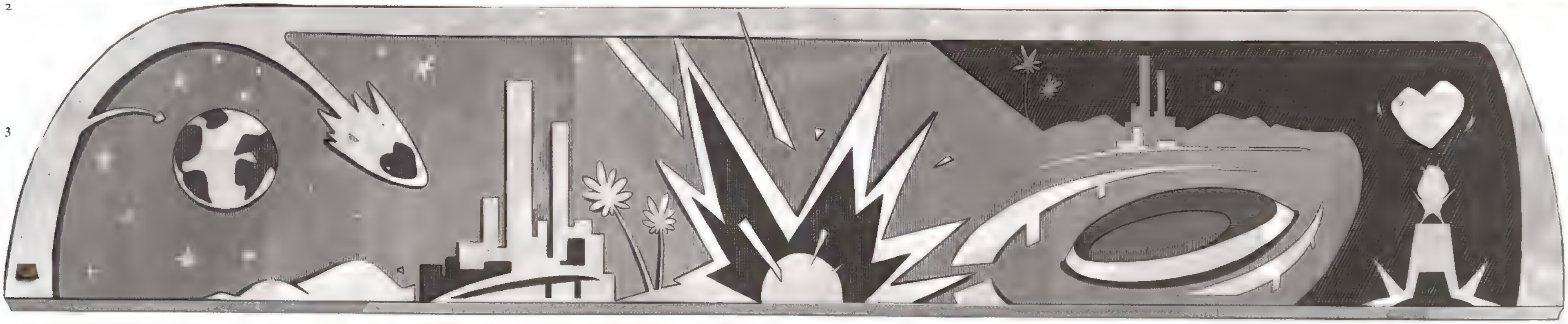

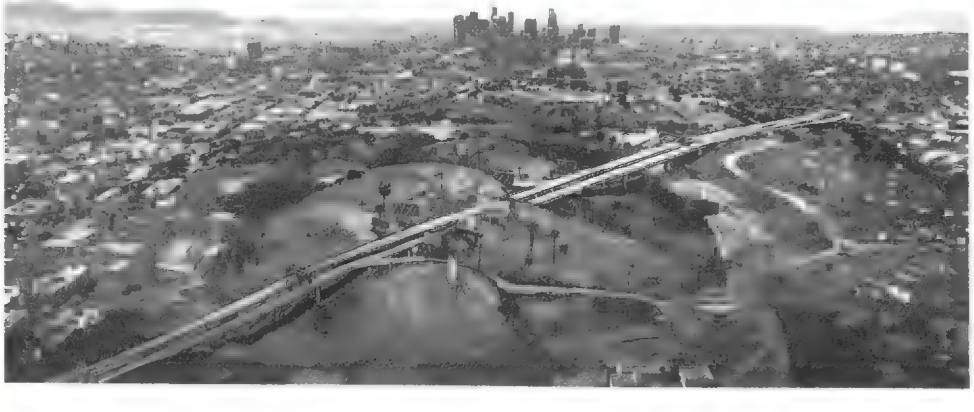

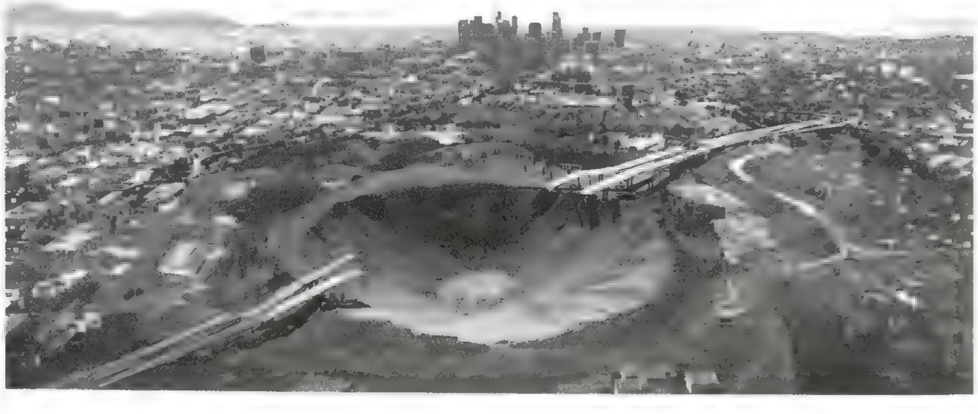

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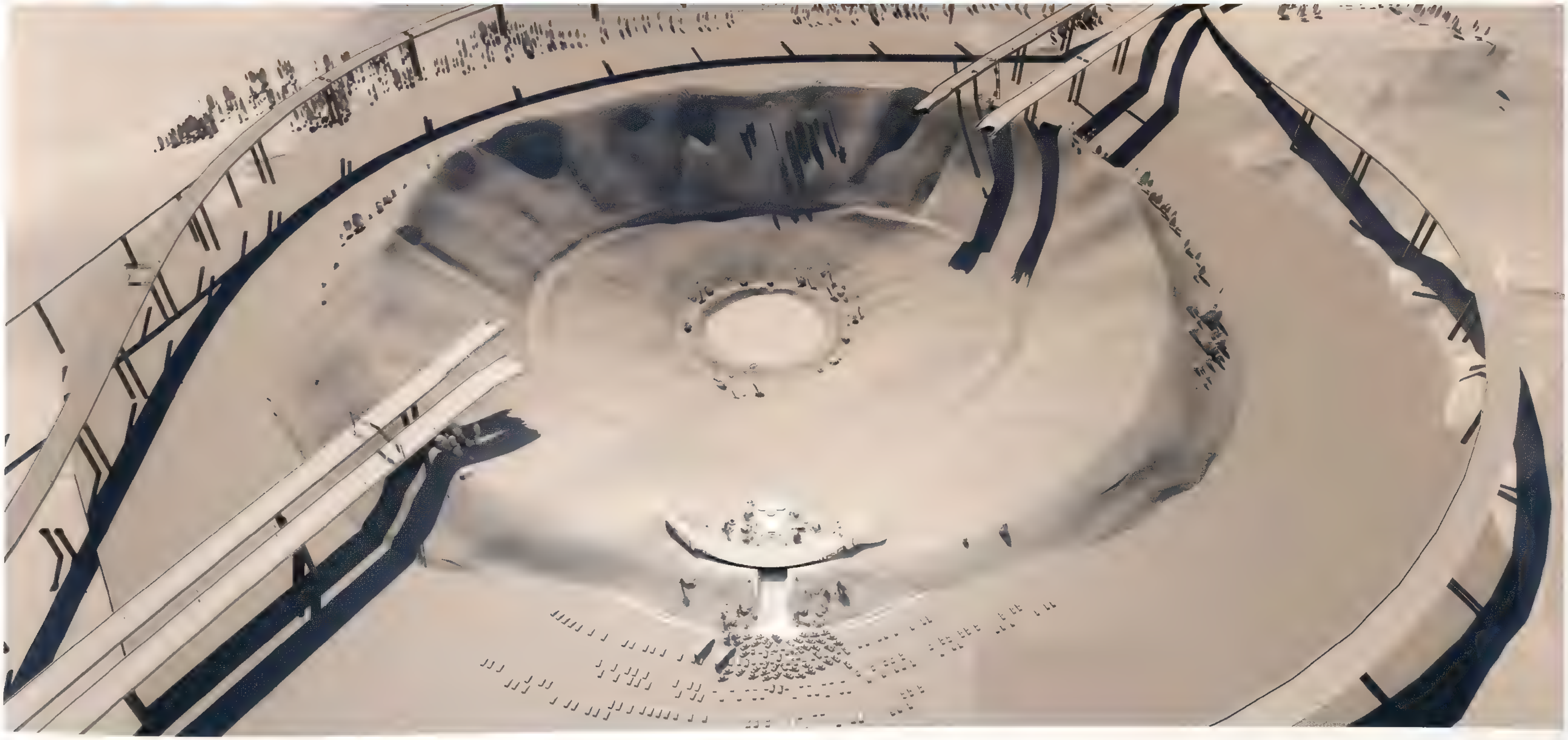
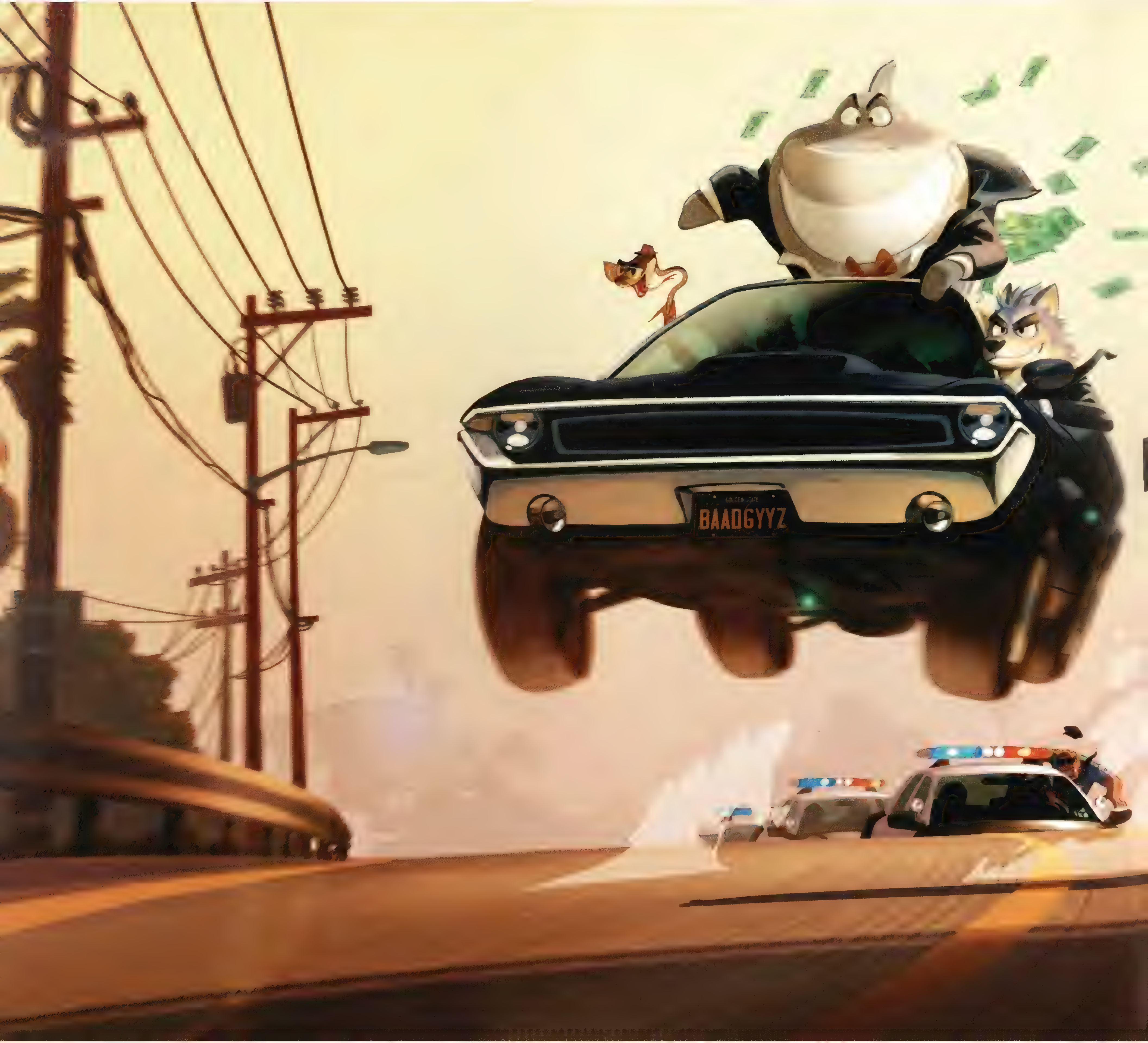
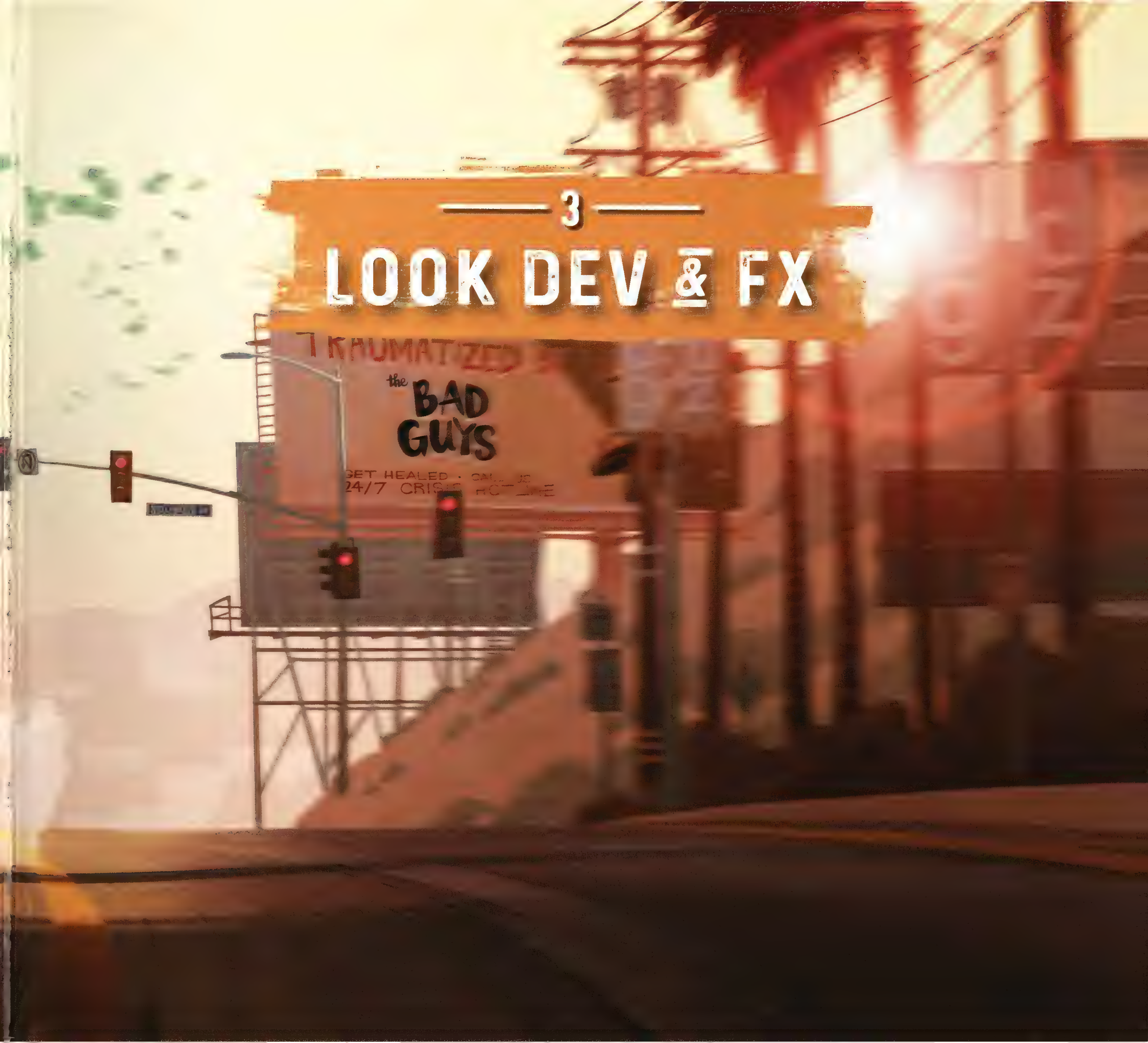



GOLDEN STATE
BAADGYYZ

3

LOOK DEV & FX


TRAUMATIZED
the BAD GUYS
GET HEALED · CALL US
24/7 CRISIS HOTLINE

THE GETAWAY CAR

This is a heist film, so it's just cars all over the place, which was fun to do. In previous DreamWorks features, an animator would have to make sure the car stuck to the ground frame by frame, but with our new car system, the animator can just set a few key frames to define the car's path. Then, using a bit of math, the rig calculates how far to move the wheels to make contact with the ground. Finally, the chassis is automatically moved into place and angled if the wheels are on bumpy terrain. There are also some springs in there, so it mimics suspension as well, which adds dynamism. It was a lot of work, but it saved the animators a lot of time and thus was worthwhile.

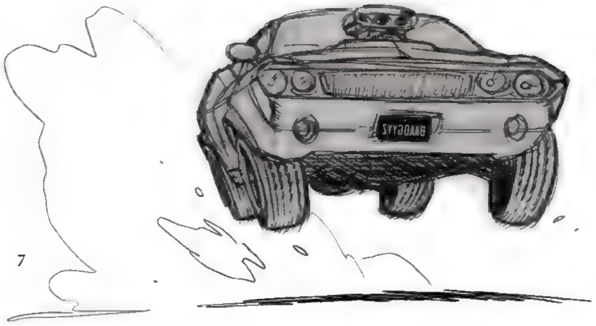
The getaway car has a cool look: it has "wobble" in the model where it's just a little off. There are small kinks in the model here and there. The only thing I had trouble with was sliding the windows down because they have this "wobble." It wouldn't work in the real world, so I had to dynamically warp the windows as they retracted into the door. There are plenty of times where you think, "Oh, that's never going to work," but you just make it work. It's just got to look right; it doesn't have to *be* right.

—MARTIN COSTELLO, CHARACTER RIGGING SUPERVISOR

The getaway car is very cool-looking, and it's not just a car—it's a character in its own right!

—HYUN HUH, MODELING SUPERVISOR

1–6: Tom MacDougall • 7–14: Luc Desmarchelier



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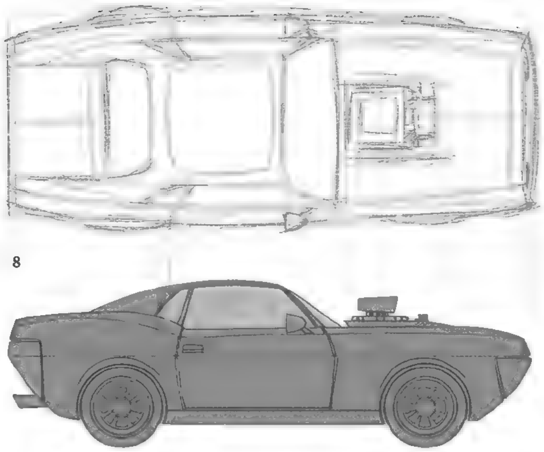

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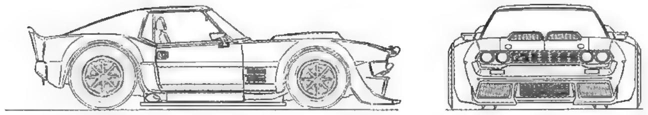

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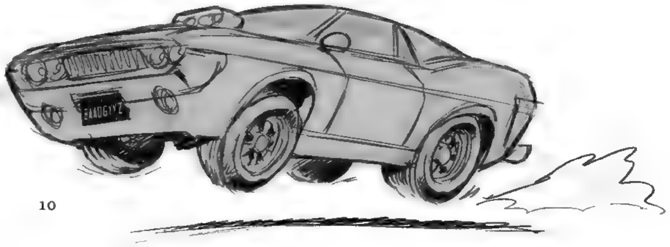

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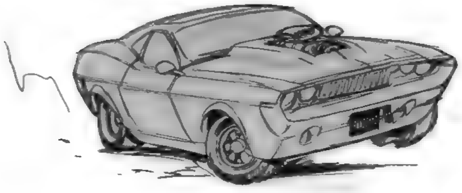

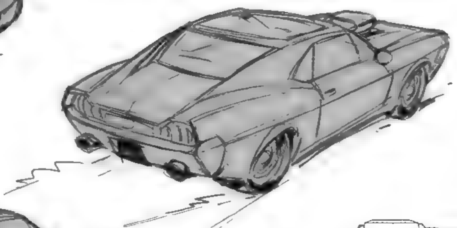

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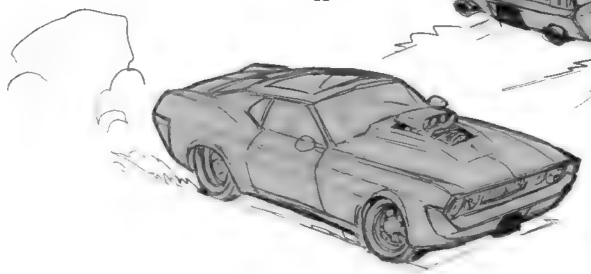

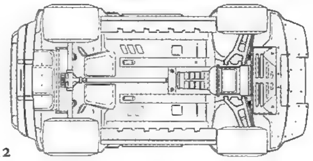

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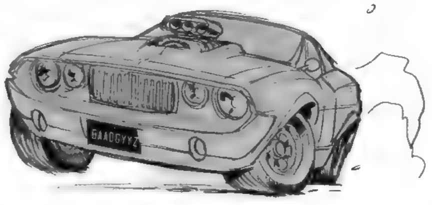

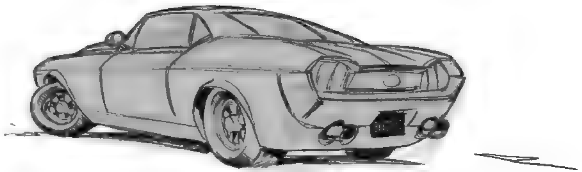

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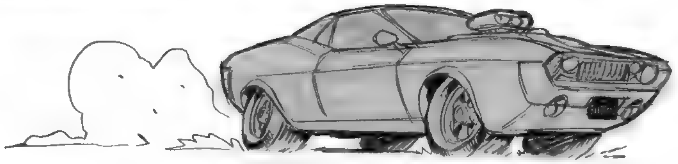
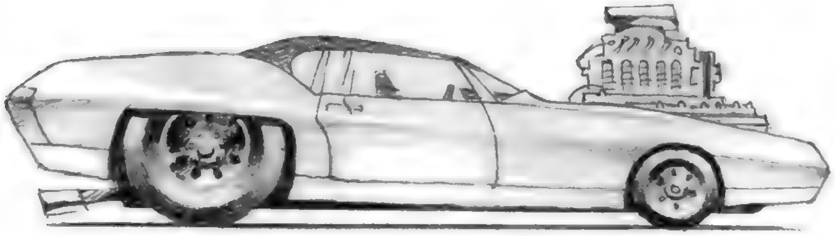
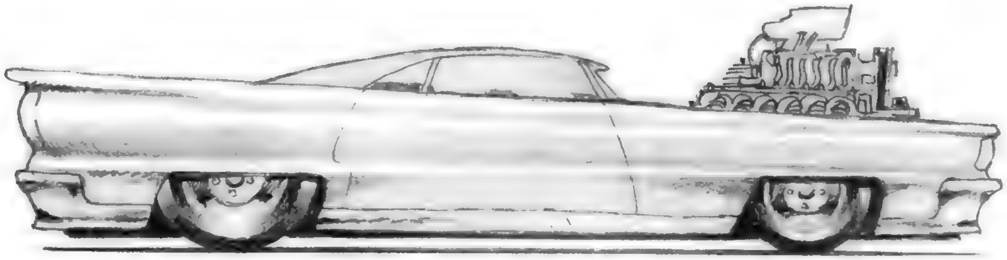


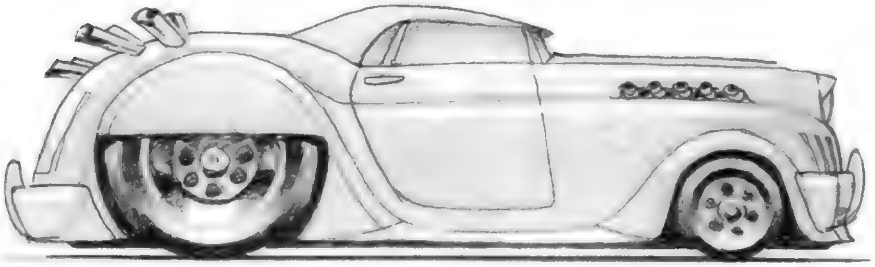
The first heist scene is so artfully done—both stylish and so, so funny—it pulls you right in to the tone of the movie, and there's no turning back. You're completely invested in these guys and need to see the rest of their story.

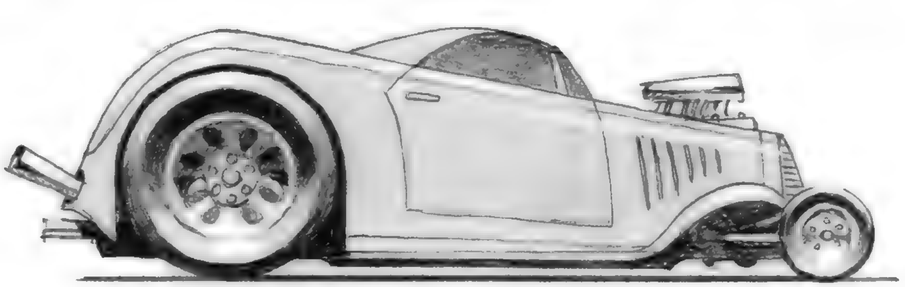
Staying true to the genre, each member of the Bad Guys is distinct, with a specific skill set they bring to the table. While Mr. Wolf is the linchpin holding them together and Sam Rockwell is note-perfect, each Bad Guy has hilarious moments in the sun, and I love them all.

—MARGIE COHN, PRESIDENT, DREAMWORKS ANIMATION









14

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The Bad Guys drive a muscle car. It has that presence. We played with a lot of different elements to amp up its energy. For example, every time they cut a corner, we really pushed how much it skids and slides. We were mindful of real-world physics, but really pushed them to the extreme. We wanted to create shots that would feel like still frames in a comic book, so we held certain "poses" of the car in midair, just a little bit longer than we're supposed to, and then *voom*!—just accelerate a little bit faster. That gave the action that extra oomph that it needed. When exaggerating the physics of the motion, it was important to us not to fake the driving aspect of it and to try to capture how you would really drive a car like that. For example, when you skid, you actually turn the wheels to the opposite direction, so they roll, and then you can get out of that curve really quickly. In animation, we really have to think about every tiny detail like that to make it believable.

—LIRON TOPAZ, SUPERVISING ANIMATOR

1–4: Damon Moran • 5: (model) Graham Oyoung, Min-Yu Chang, Oganes Kharikian, Emilie Austin, Hyun Huh; (surface exploration) Camilo Castro • 6: (model) Graham Oyoung, Min-Yu Chang, Oganes Kharikian, Emilie Austin, Hyun Huh; (surfacing) Camilo Castro

VEHICLES

The traffic simulation tool that we have has a lot of variables built in so that cars can operate at the speed limit, plus or minus however many miles per hour. It's a very technical simulator, but we can manipulate the results in many ways. This tool gives us realistic traffic simulation—written by FX artist Steve Avoujageli, who developed the tool for us. We take the results of that and manipulate it however we want. We could effectively hand-animate every car if we wanted to and get the exact performance that we want. For the most part, the traffic is one of those things that if it were missing, it wouldn't be LA, so it's important to sell it from that perspective, and, yes, every car automatically comes with a driver installed in it.

—SPENCER KNAPP, CROWDS SUPERVISOR

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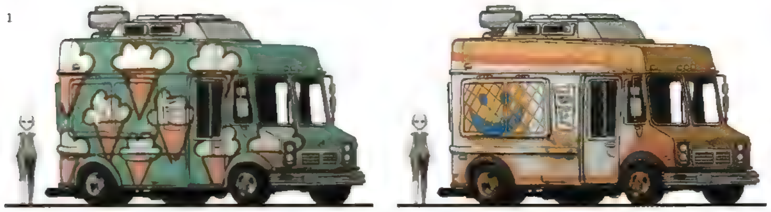

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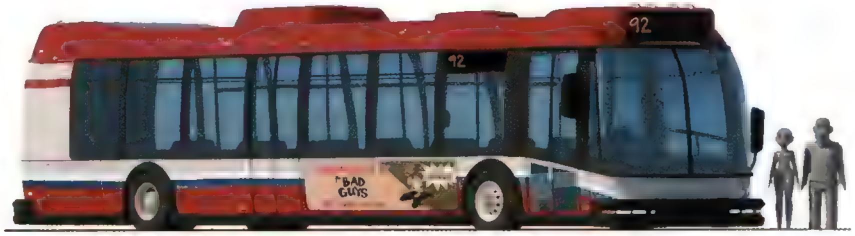

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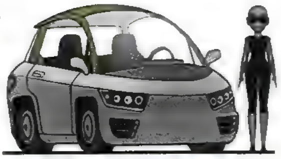

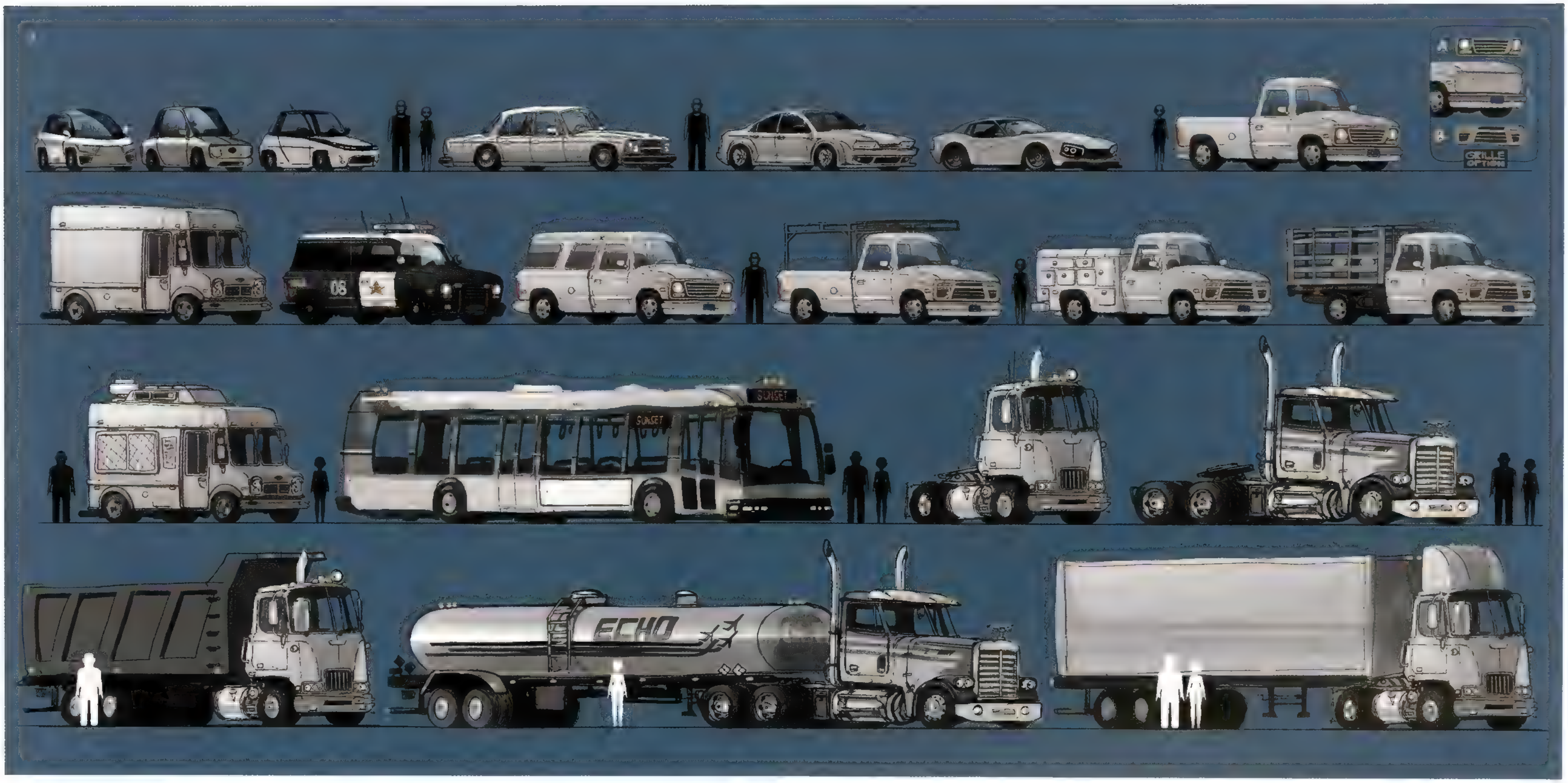

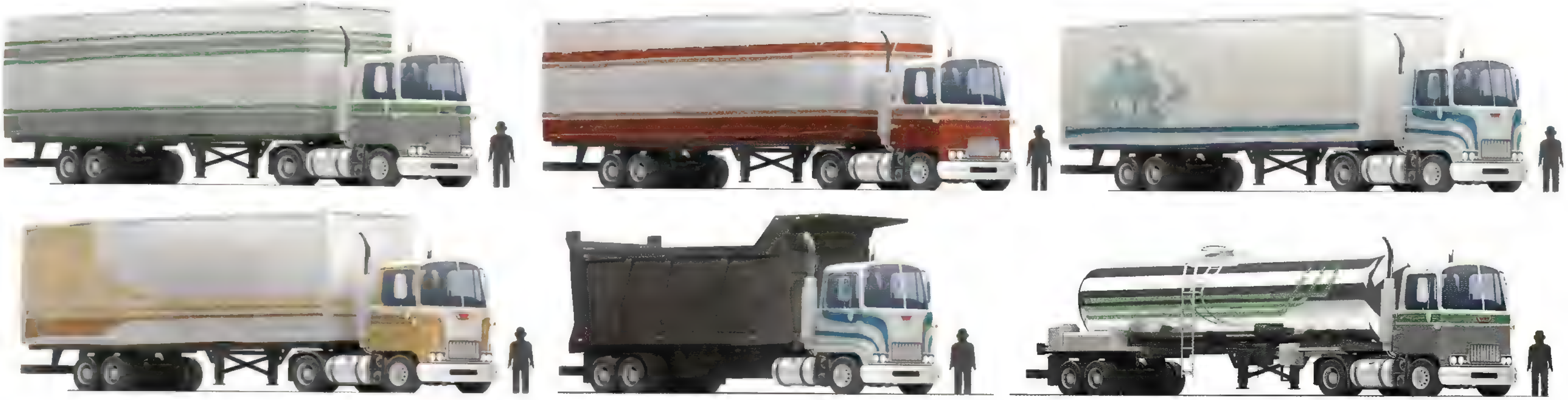

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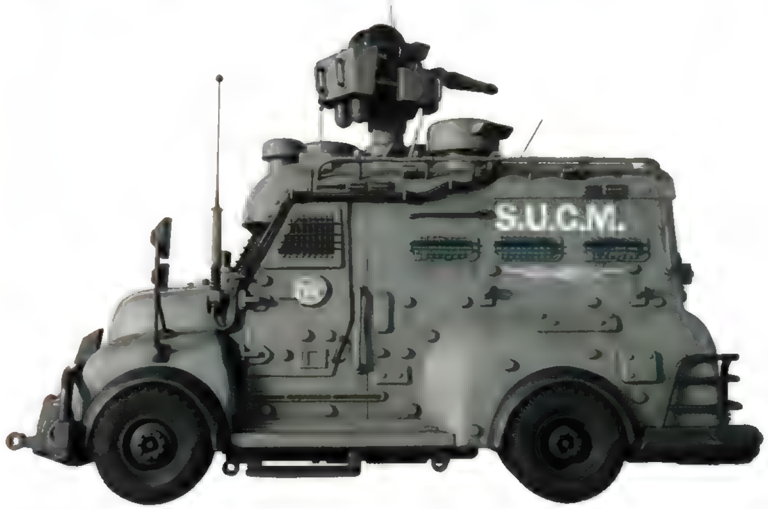

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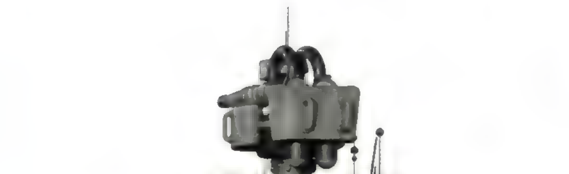
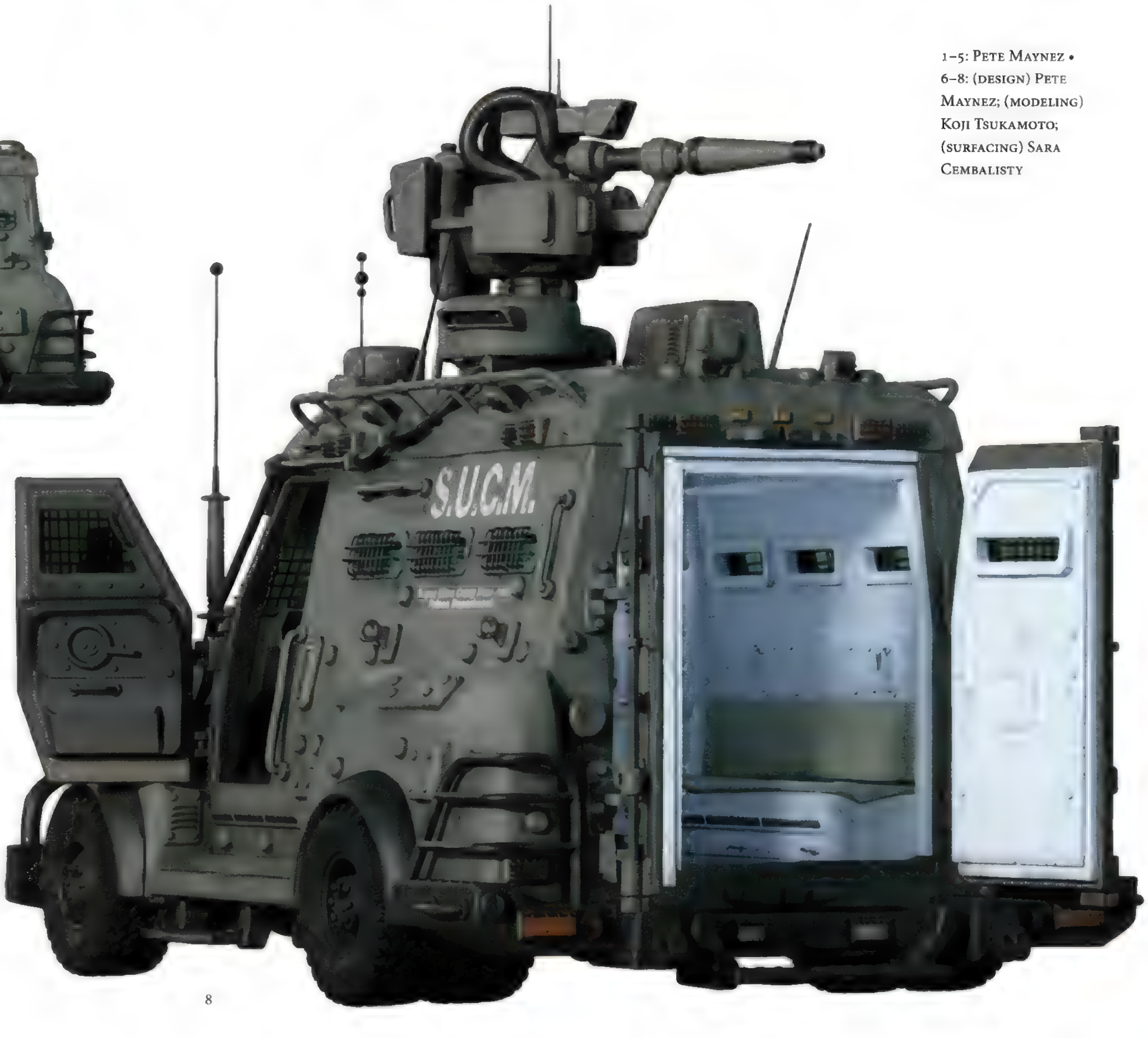
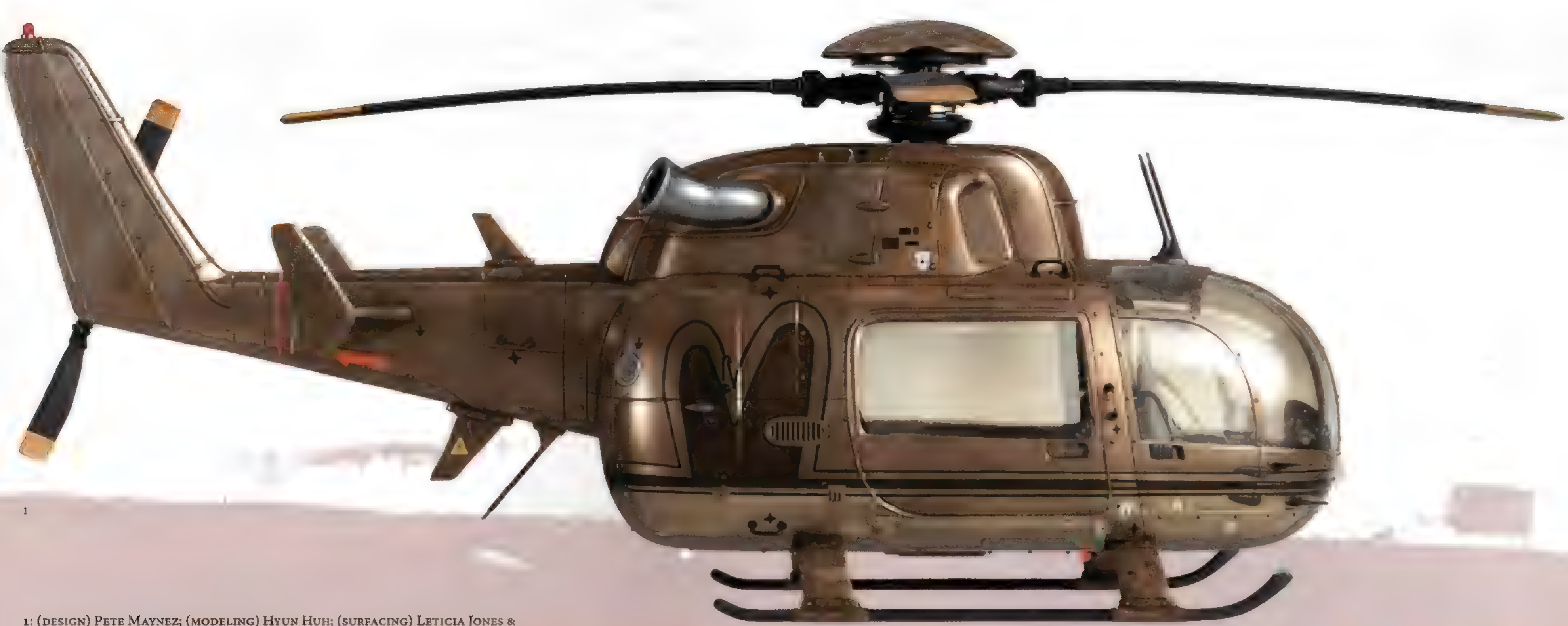




8

1–5: Pete Maynez • 6–8: (design) Pete Maynez; (modeling) Koji Tsukamoto; (surfacing) Sara Cembalisty



1

1: (design) Pete Maynez; (modeling) Hyun Huh; (surfacing) Leticia Jones & Greg Hettinger • 2, 3: Chelsea Blecha • 4–9: Pete Maynez • 10: Young ki Yoon

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3

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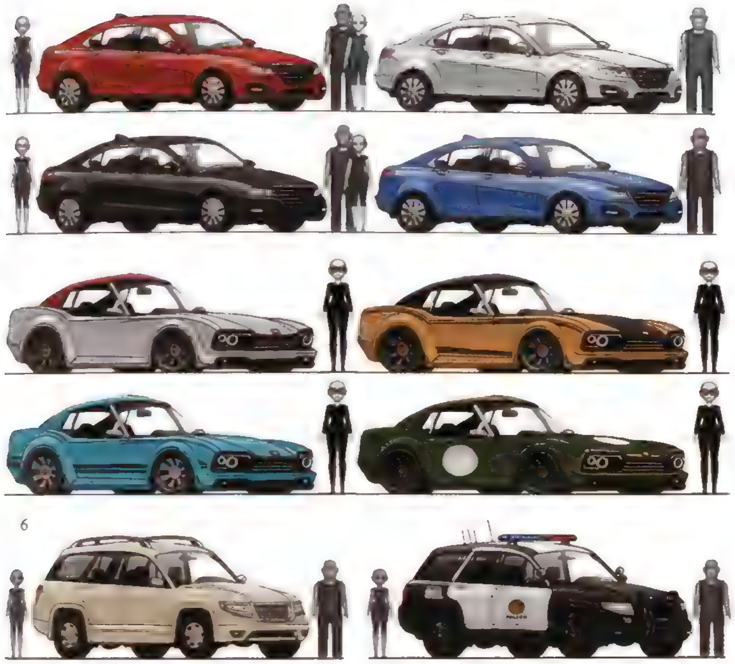
EAST
WEST
Beach City



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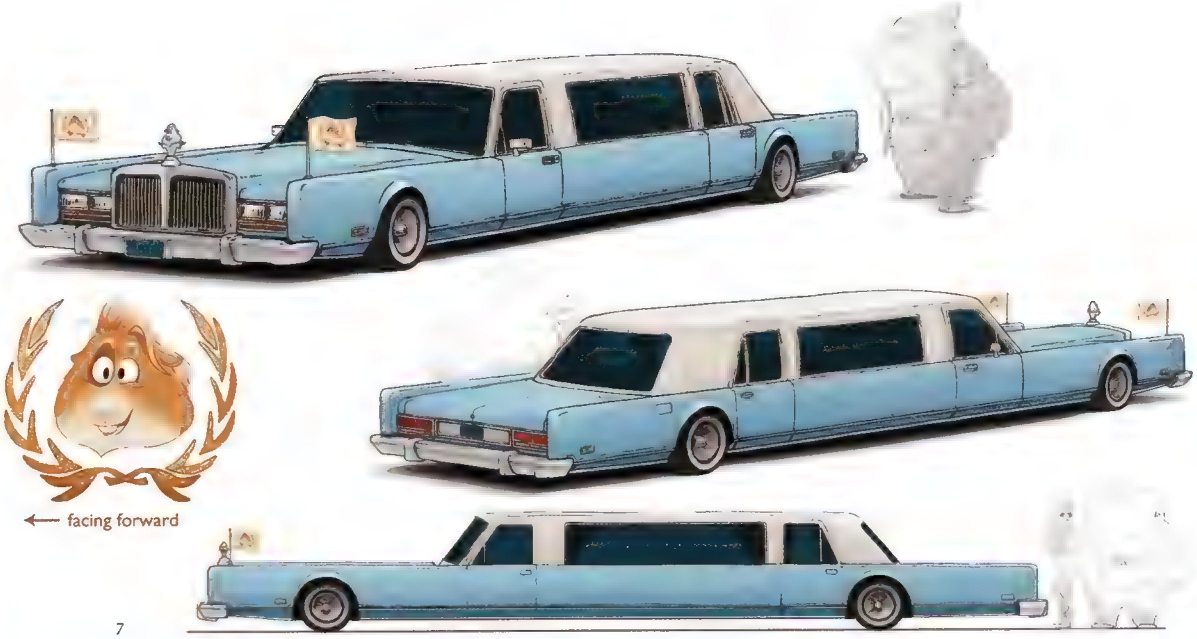
← facing forward

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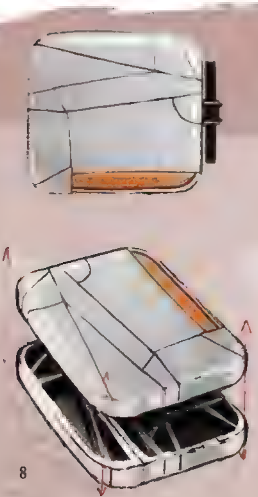

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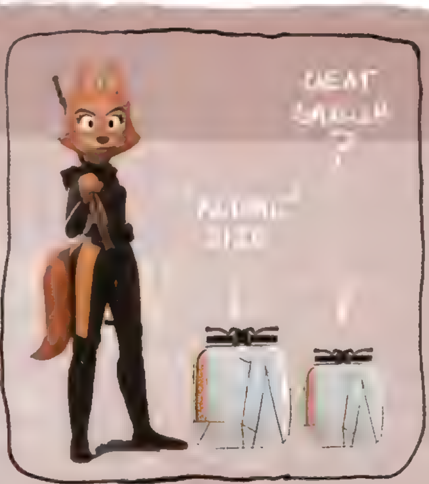

SEAT SMALLER ?
ACTUAL SIZE

10

9

CROWDS

In this movie, the animation style allows us to be a lot more creative when it comes to crowds. I often refer to pedestrian crowds as "moving set dressing." They're intended to be there to make the city feel alive, but you never want them to draw your eye away from the hero characters. On this film, we've really been able to push it and have some great performances, usually because the times that we're on city streets is during a car chase, and so you would expect a certain amount of reaction from pedestrians.

I'm so pleased that DreamWorks has allowed us to explore an animation style that's very different from anything that we've ever done before. That had far-reaching consequences for every department, including ours, and ultimately was what allowed us to be able to have so much fun with all the pedestrian crowds. The wackiness level on this film is just through the roof, and it was encouraged all the time!

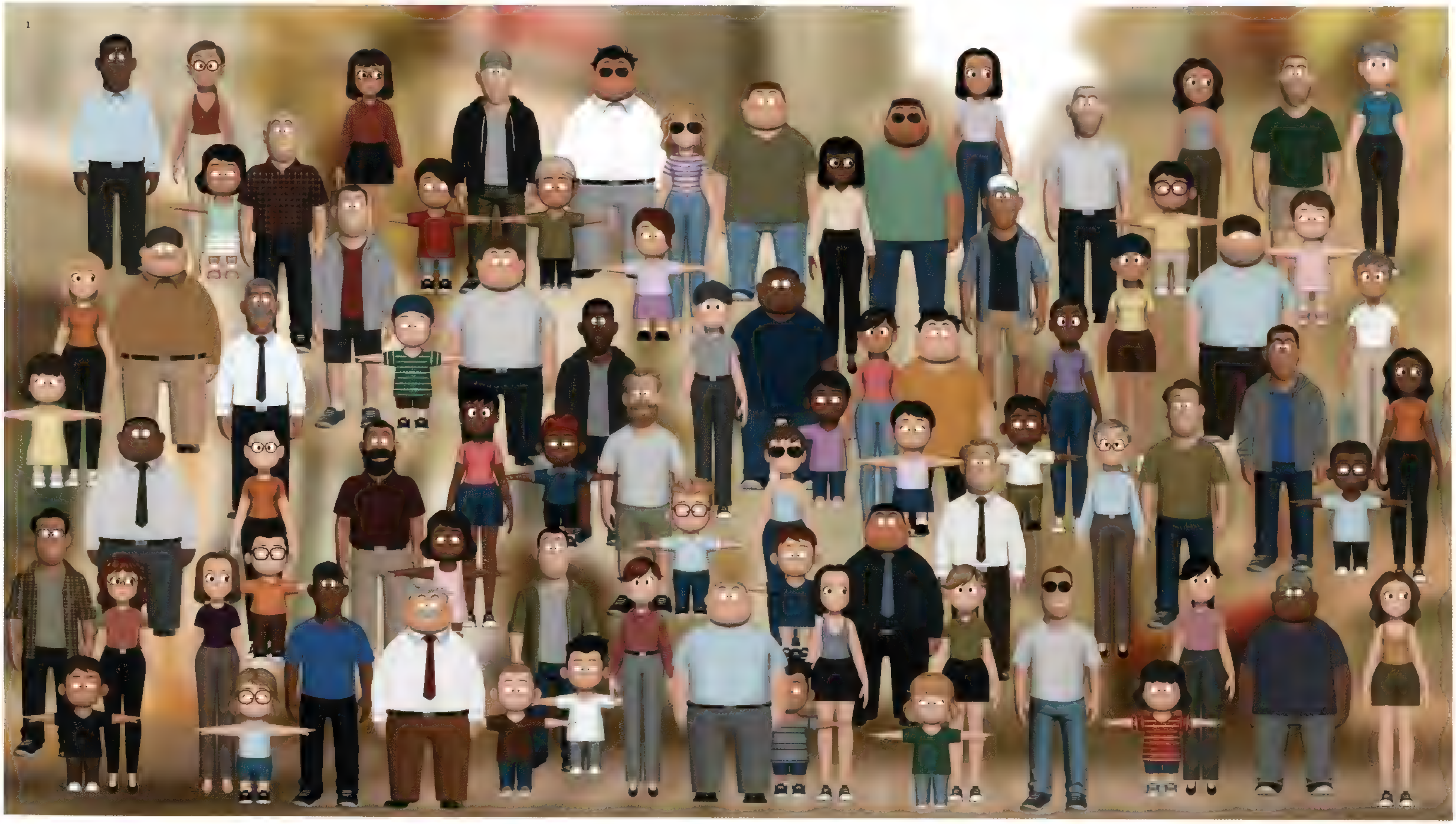
—SPENCER KNAPP, CROWDS SUPERVISOR

Everything I've learned in my career over the last twenty years . . . throw it all away! My role in this film entailed a lot of problem-solving across every department. I touched on animation, lighting, compositing, surfacing, and effects, and it was really fascinating and exciting. At the end of the day, we wanted to make something very illustrative and graphic as an homage to the books.

—JEFF BUDSBERG, HEAD OF LOOK

1: (color exploration) Vy Trinh; (modeling) Jeffrey Hayes, Bear Williams, Joshua Brock • 2: Julien Le Rolland • 3: (lighting) Iveth Bueno & Tsuyoshi Kobayashi; (crowds) David Bazelon

1



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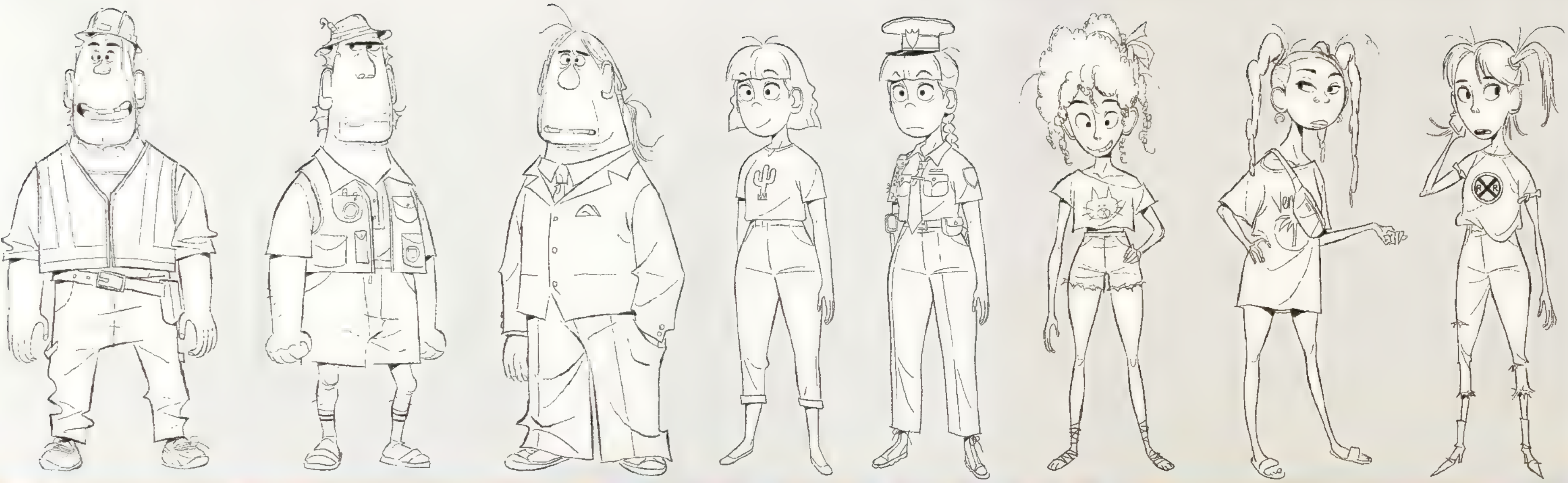

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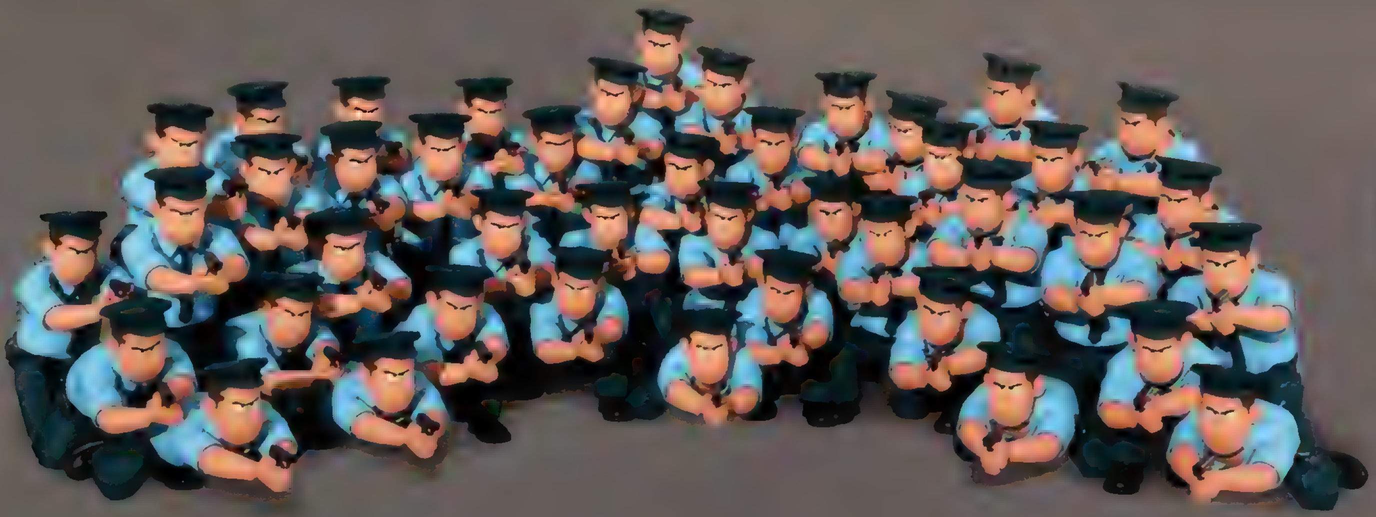
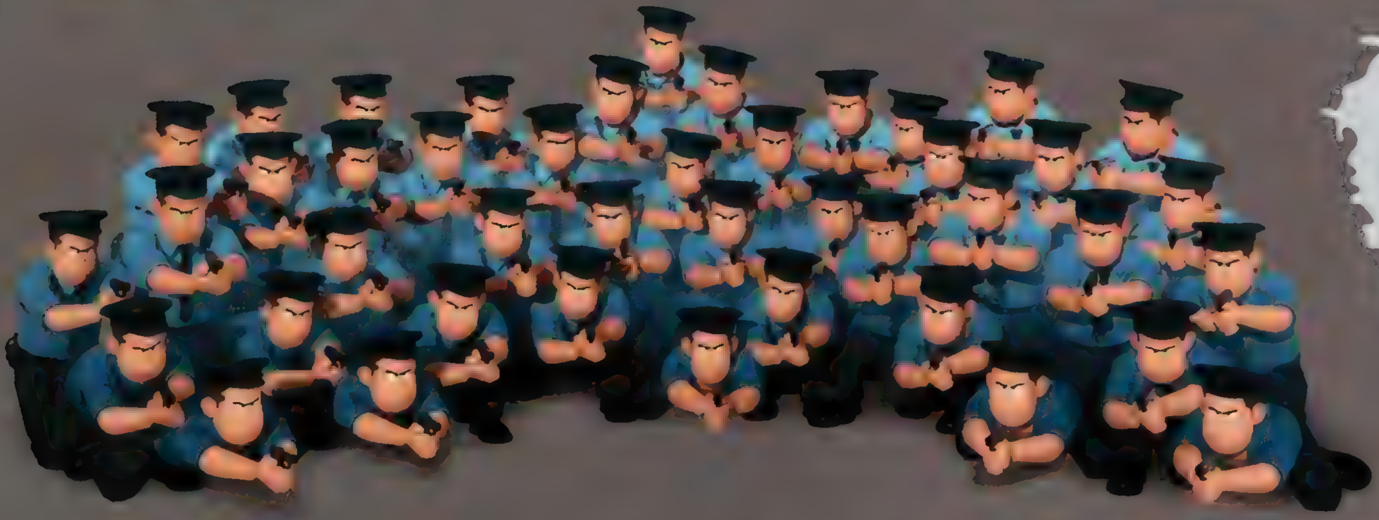


RAW CROWD RENDER
Too much internal detail and contrast.

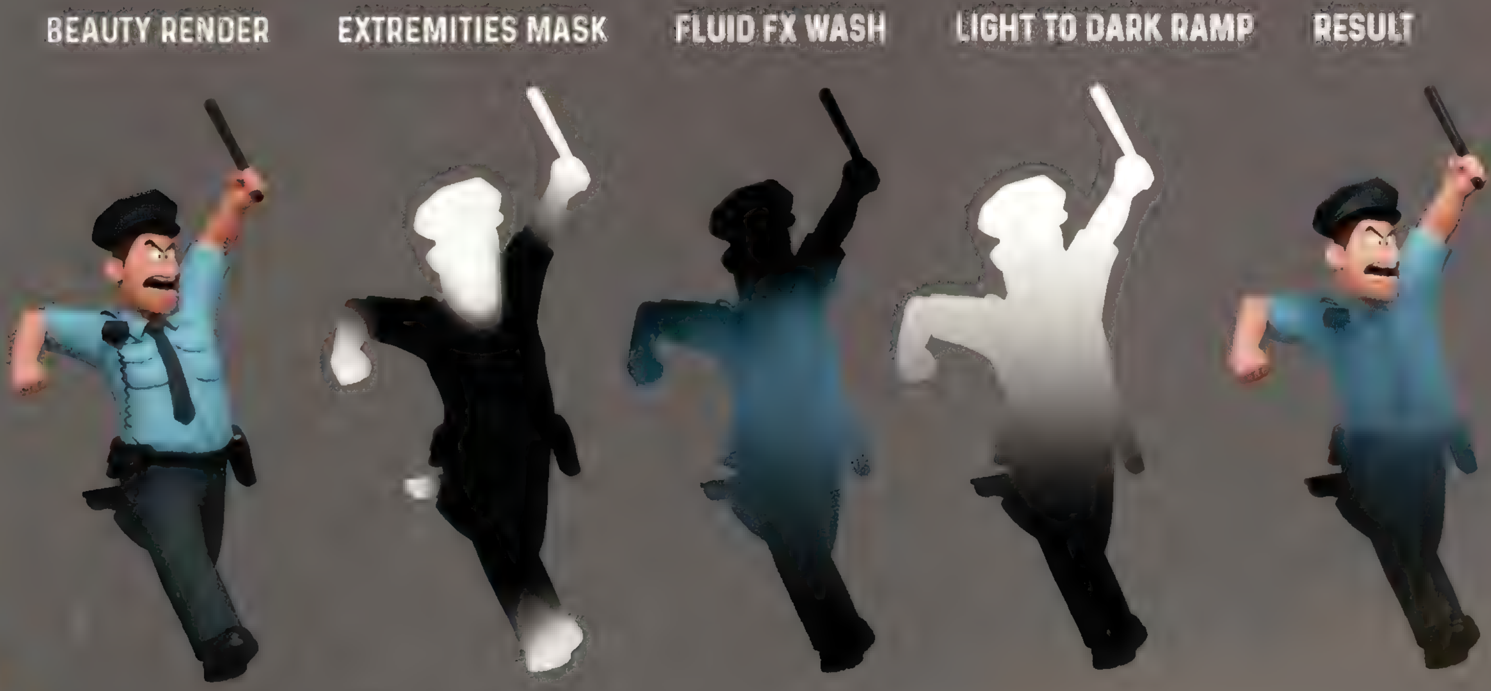


BLENDED CROWD
Internal details of clothing and forms merge into a more unified overall color and mass. Faces, extremities, and props can be unaffected. This helps merge the individual cops into a unified mass.

The concept is to lessen contrast in areas we don't want to look at. This effect can be pushed in situations where we have lots of characters in close proximity. The characters on the outside edges of a mass may need less of this treatment.

Distance from the camera should also be taken into account. This will work better in med/wide than closeups.

—**TOM MACDOUGALL, VISUAL DEVELOPMENT ARTIST**

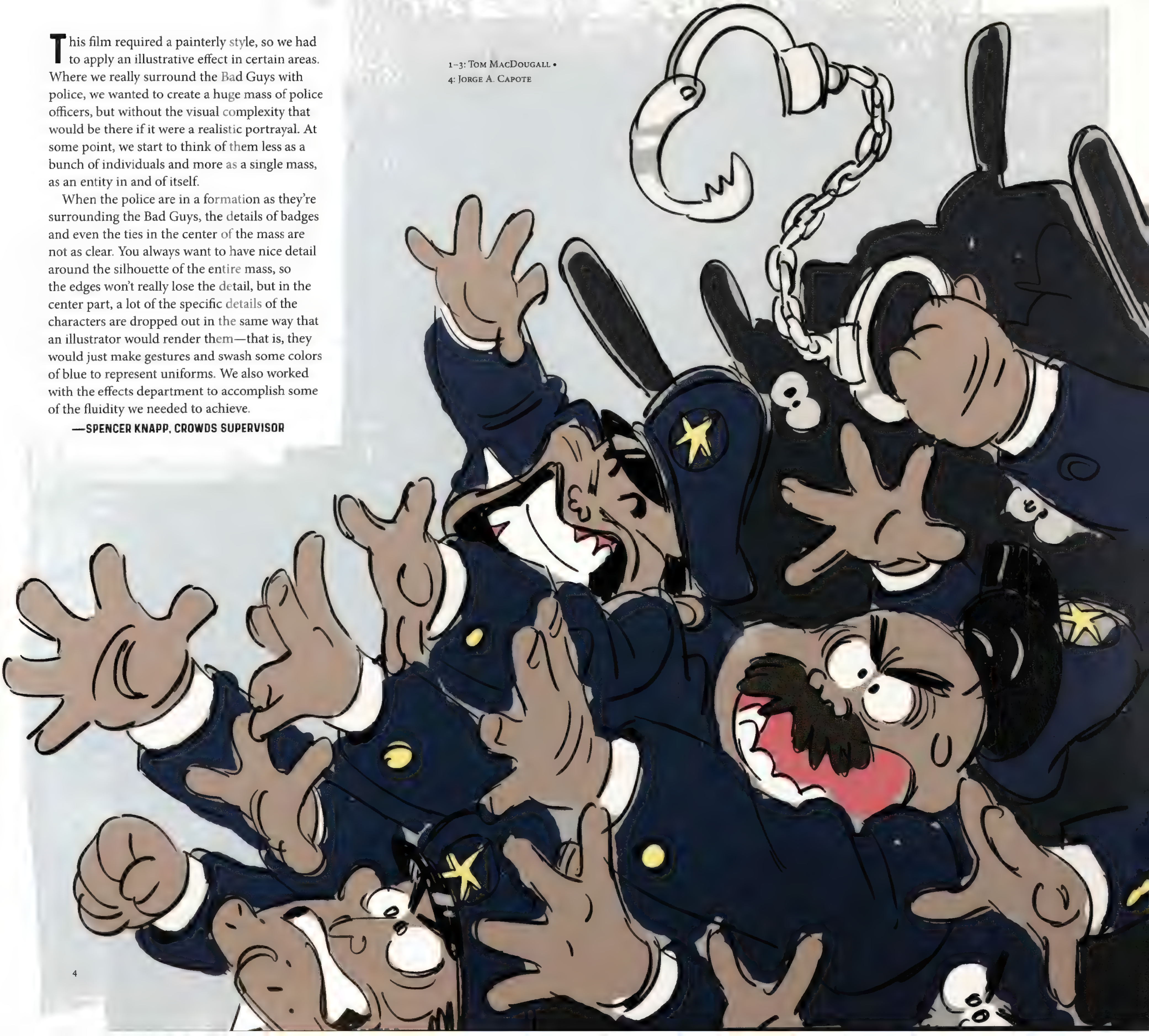


This film required a painterly style, so we had to apply an illustrative effect in certain areas. Where we really surround the Bad Guys with police, we wanted to create a huge mass of police officers, but without the visual complexity that would be there if it were a realistic portrayal. At some point, we start to think of them less as a bunch of individuals and more as a single mass, as an entity in and of itself.

When the police are in a formation as they're surrounding the Bad Guys, the details of badges and even the ties in the center of the mass are not as clear. You always want to have nice detail around the silhouette of the entire mass, so the edges won't really lose the detail, but in the center part, a lot of the specific details of the characters are dropped out in the same way that an illustrator would render them—that is, they would just make gestures and swash some colors of blue to represent uniforms. We also worked with the effects department to accomplish some of the fluidity we needed to achieve.

—SPENCER KNAPP, CROWDS SUPERVISOR

1–3: Tom MacDougall •
4: Jorge A. Capote



ZOMBIE GUINEA PIGS

For the overall shape and performance of a large mass of zombified guinea pigs, we created a simple rig—a sock-puppet representation, if you will, that contains a volume system, in which animation can put the shots and mockup what this giant group of guinea pigs is doing. The animators were able to drive the general performance of this mass, and then the effects department—depending on the quantity of guinea pigs in a shot—came in to create a simulation or a volumetric representation of that mass.

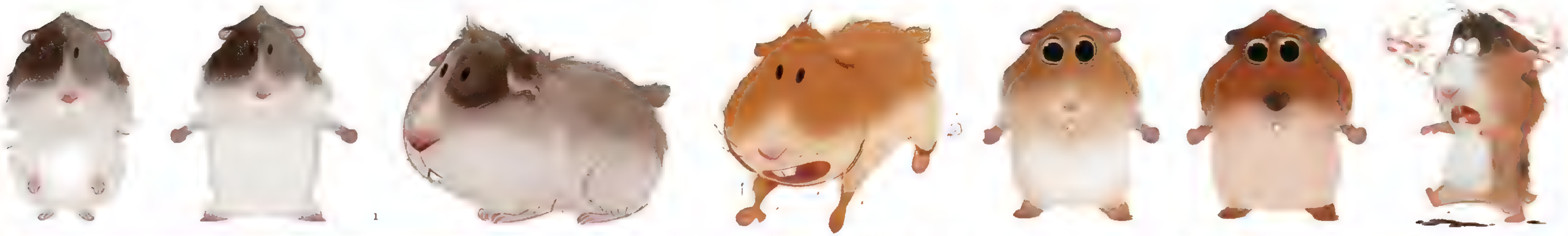
—SPENCER KNAPP, CROWDS SUPERVISOR

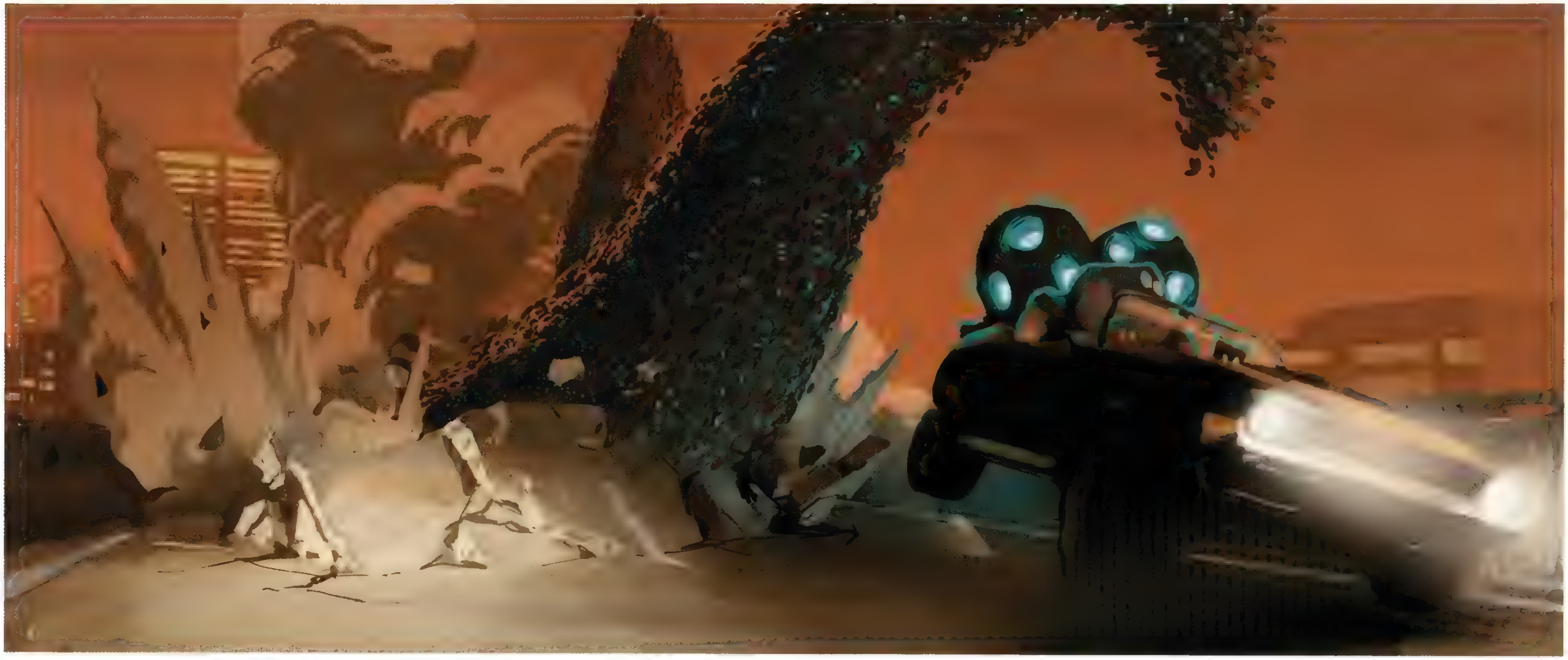
From a visual effects standpoint, this film has some really big FX sequences. We have a massive horde of guinea pigs chasing the Bad Guys in their car, destroying LA freeways. We have large-scale graphic explosions, high-energy mind-control FX, underwater mine explosions, and more. I think the biggest challenge was to create something new with the FX that differs from the naturalistic style of visual effects that we've seen in other movies. The charm of *The Bad Guys* is actually some of the simplicity and playfulness of the visual effects.

—STEPHEN WOOD, HEAD OF EFFECTS

There is this huge chase scene through LA in the third act, where we have our Bad Guys driving above the city on those huge freeways at night. The sky has a deep electric orange color, only broken by the giant cyan glowing meteorite on the trunk of the car, generating this huge power, and those waves of guinea pigs with electric blue eyes following them, destroying everything . . . and then the sun is slowly rising, shifting the mood of the sequence. It is quite a scene, a fantastic act!

—FLORIANE MARCHIX, ART DIRECTOR





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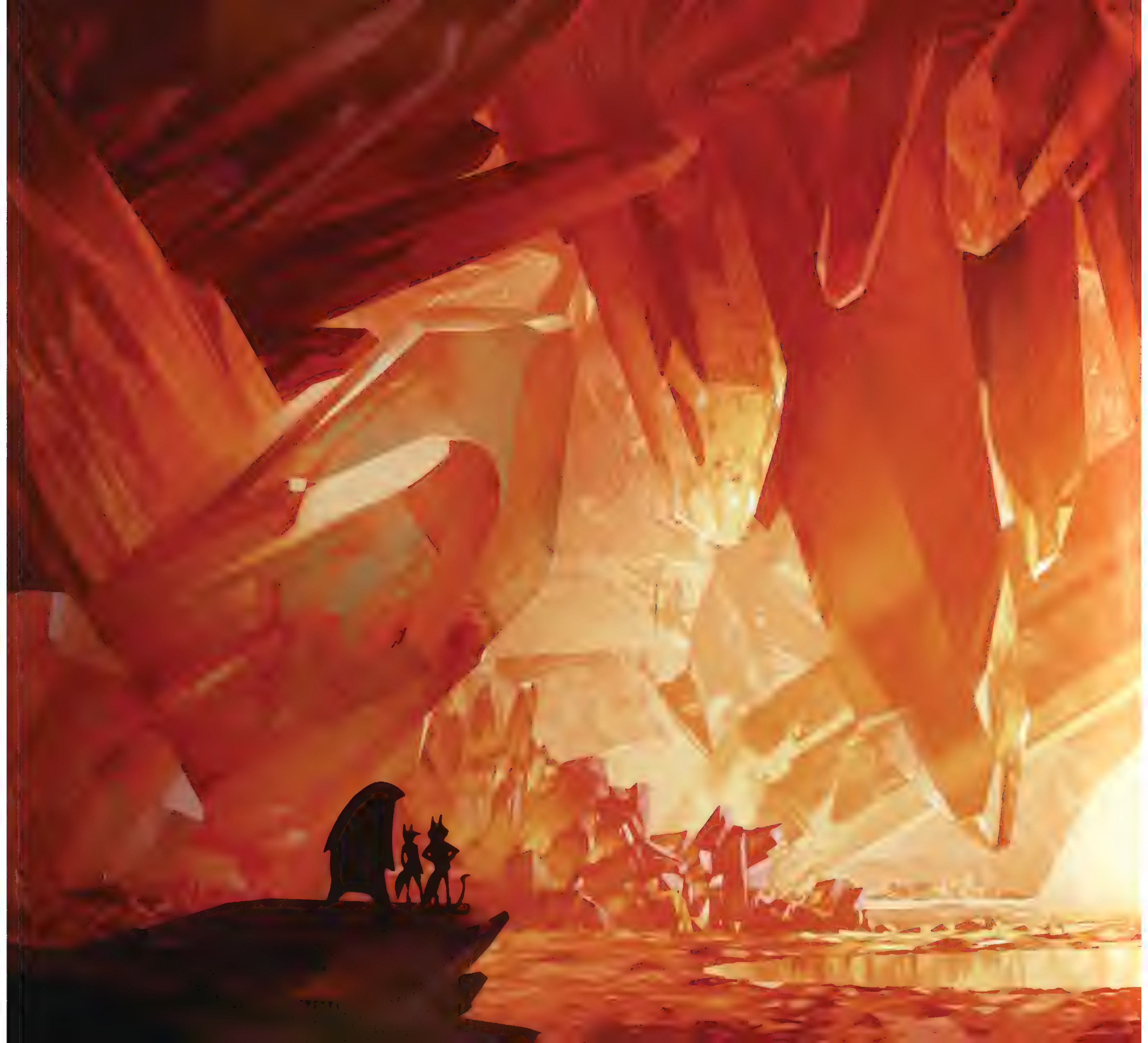
1: Taylor Krahenbuhl • 2, overleaf: Luc Desmarchelier • 3–10: Steve Avoujageli



4

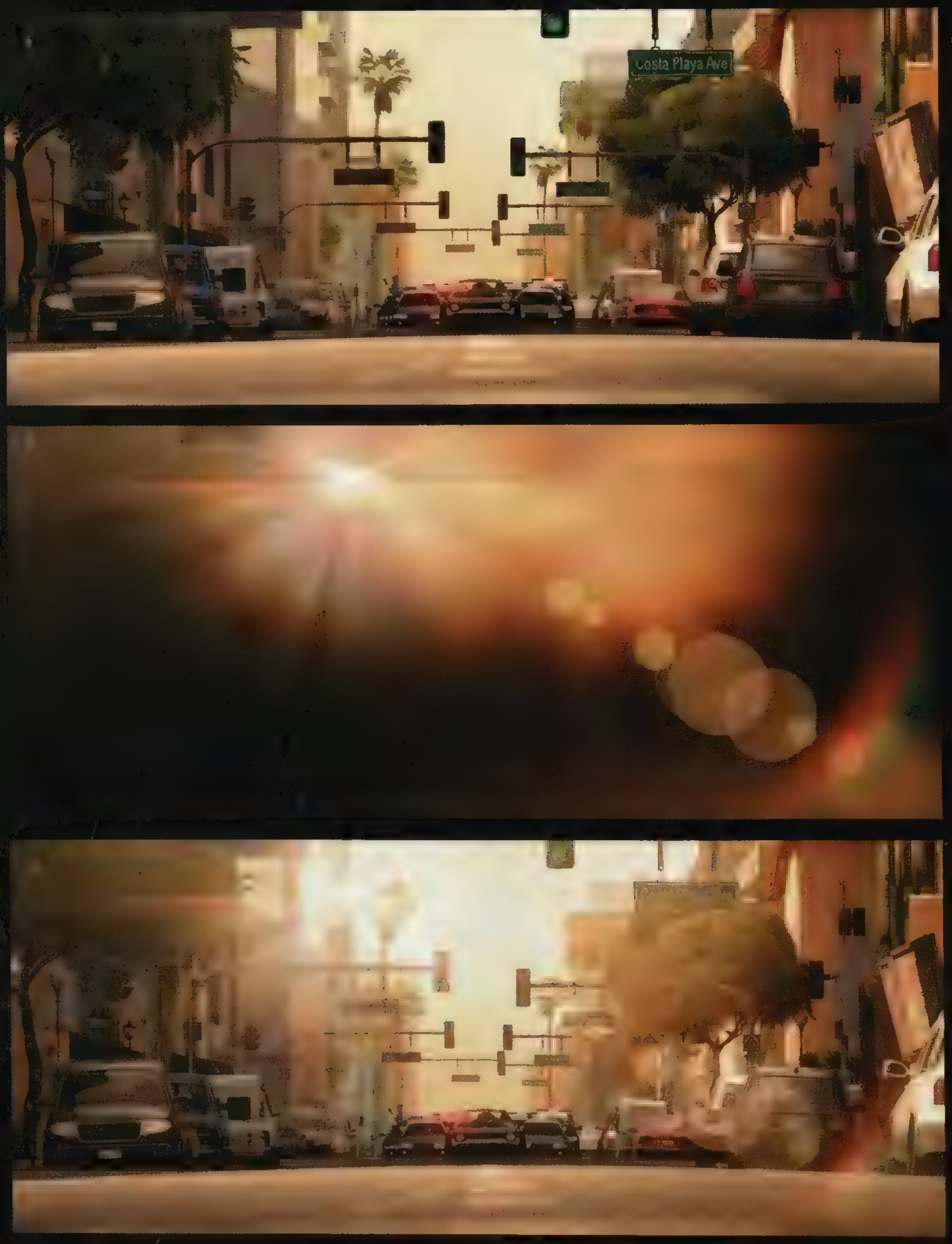
LIGHTING & MATTE PAINTING

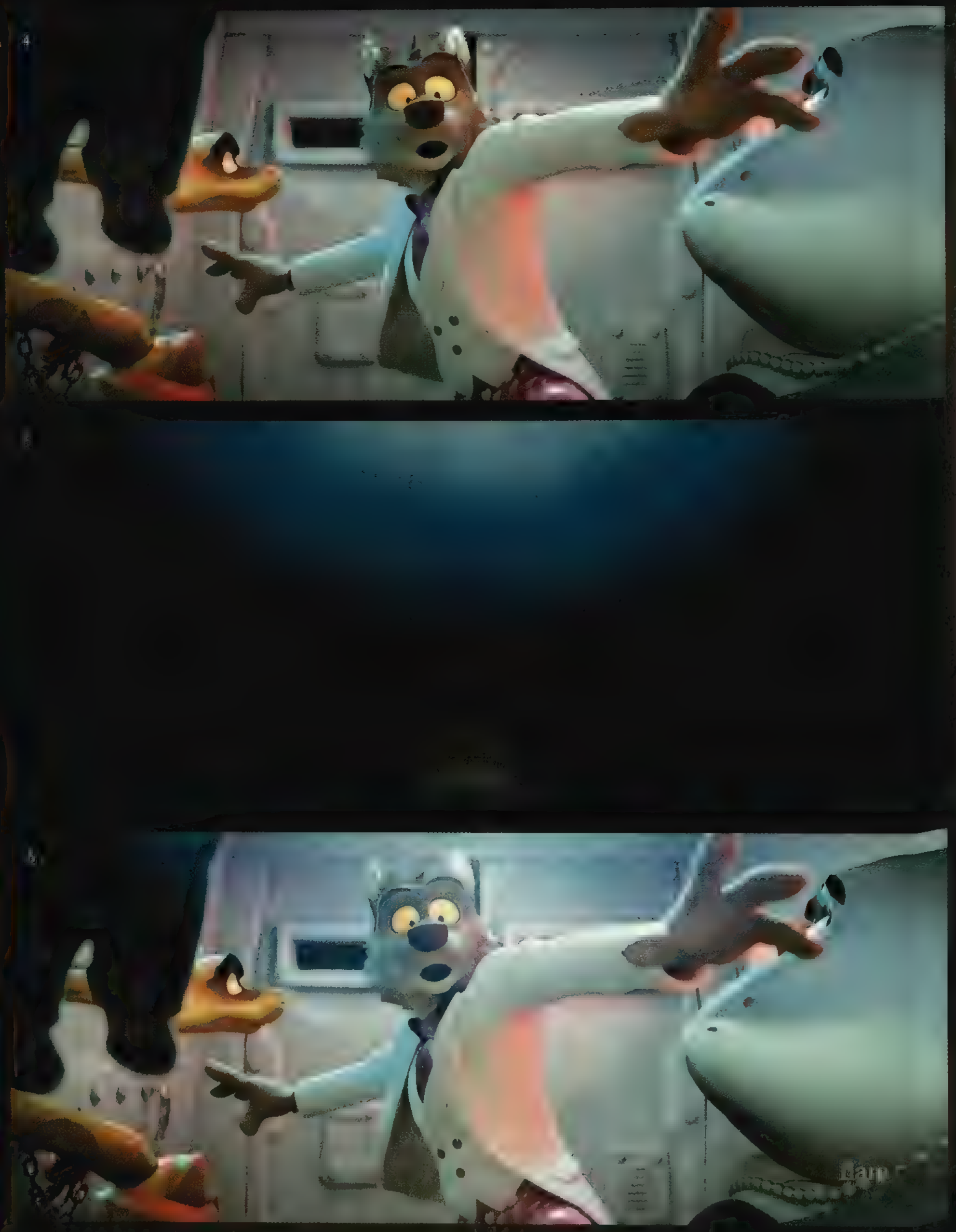
REALISTIC OPTICALS

My lighting department collects the artistry from everyone who comes before us, and it's our responsibility to light the scenes, the sets, and the characters. We want to make sure that the space is understood—that the relationship between all the different shapes and the characters and their sizes and their positions are understood as far as camera composition. More importantly, we also need to convey things as mundane as the time of day and also the emotional content of the scene.

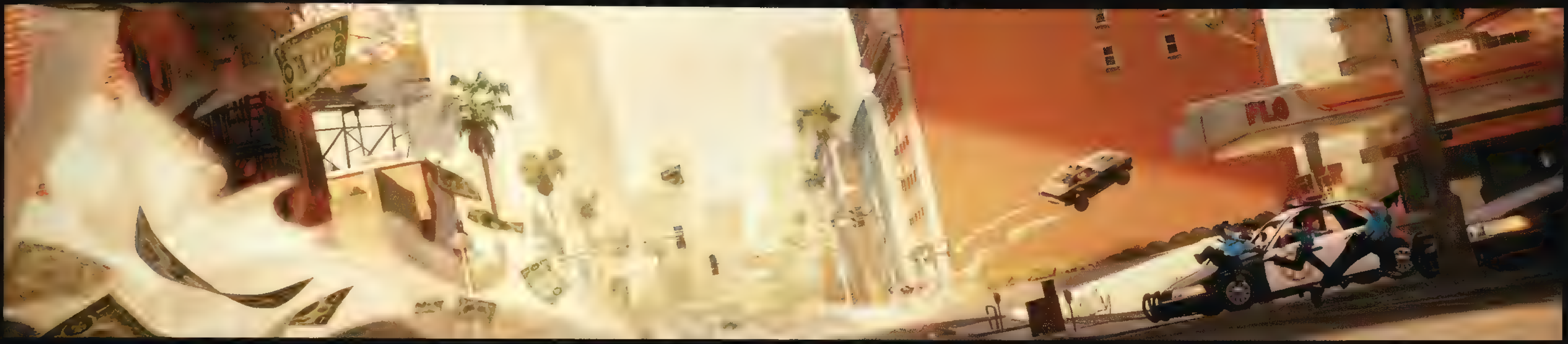
This has been the most rewarding show I've been a part of because the look of it is nothing like what we've tried to do before. We wanted to have our own look and our own style and be very much more graphic and illustrative. We needed to think more like a painter and less like a cinematographer. I feel we've captured something that is tangible and elaborate and complex, but at the same time, has a simplicity to it that I think is just good design.

—PABLO VALLE, HEAD OF LIGHTING





PAINTERLY EFFECT



AFTER EFFECT ADDED

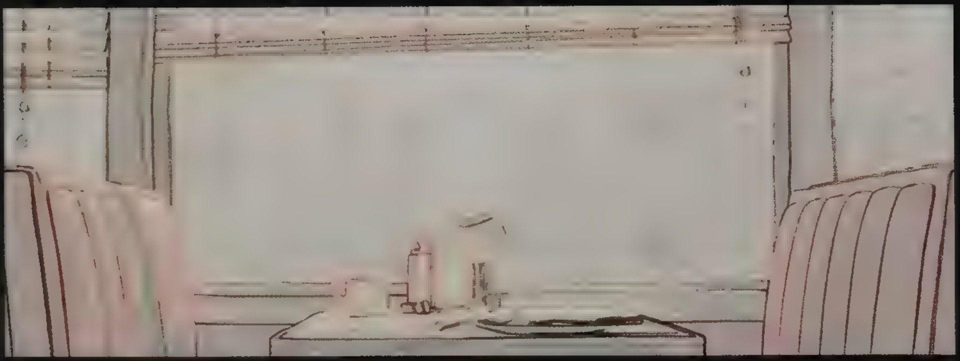
1, 2: Luke Heathcock • 3: Luke Heathcock; (matte painting) Joseph DiCesare • 4–6: Max Bruce

STYLIZED LIGHTING

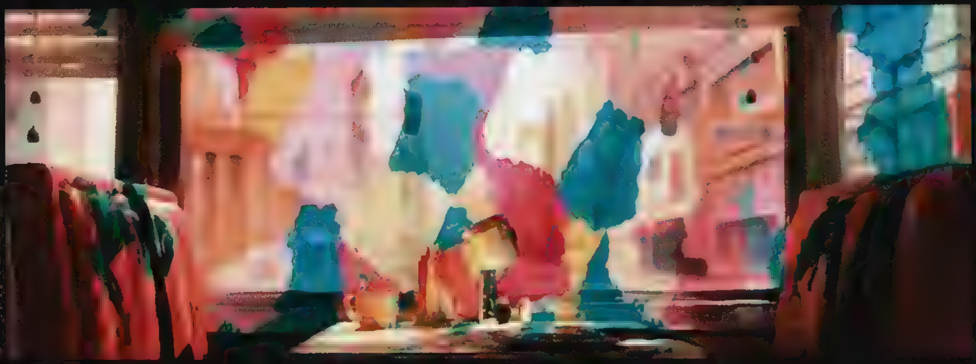
It took a while to figure out how much detail to put into our surfacing, and once we did, we called it "ground truth," which we would then review for approval. But the difficult part was what we deliver to lighting is not how it will ultimately look in the film because they do a lot of various compositing and filtering techniques. Revisions were often challenging because of this, so you always have to ask, "Okay, what do we need to change this time around in order for it to look correct in lighting?" It was all quite a discovery, but we got there!

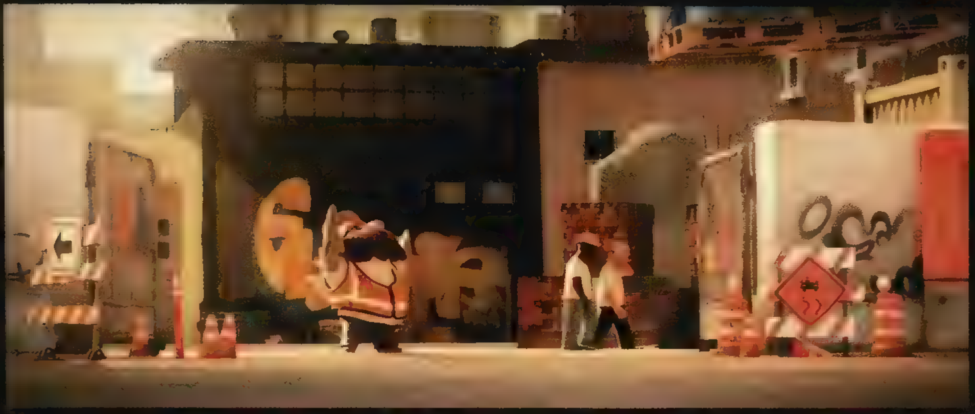
—PAOLO JOSE DEGUZMAN, SURFACING SUPERVISOR

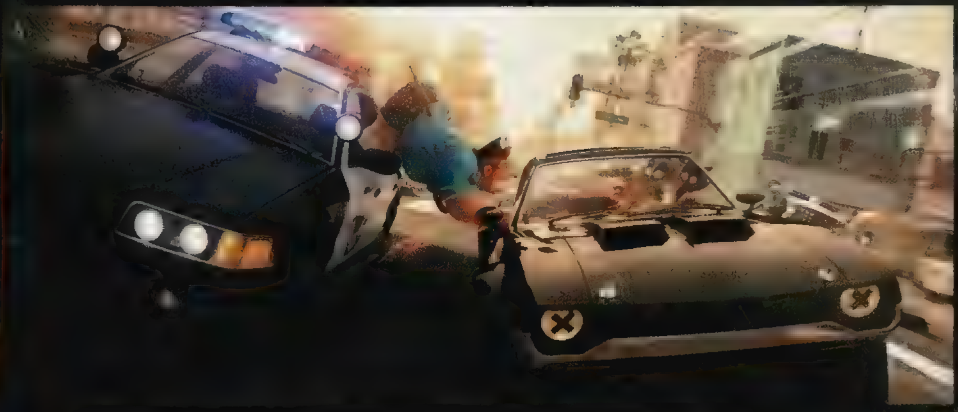
LINES

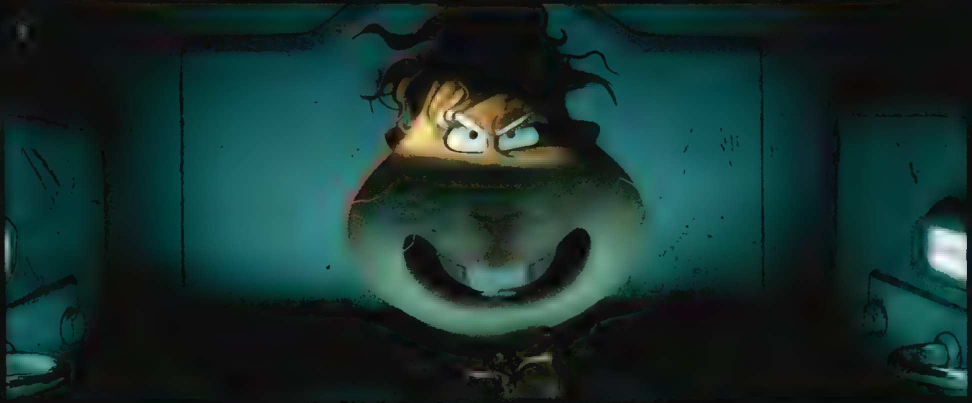


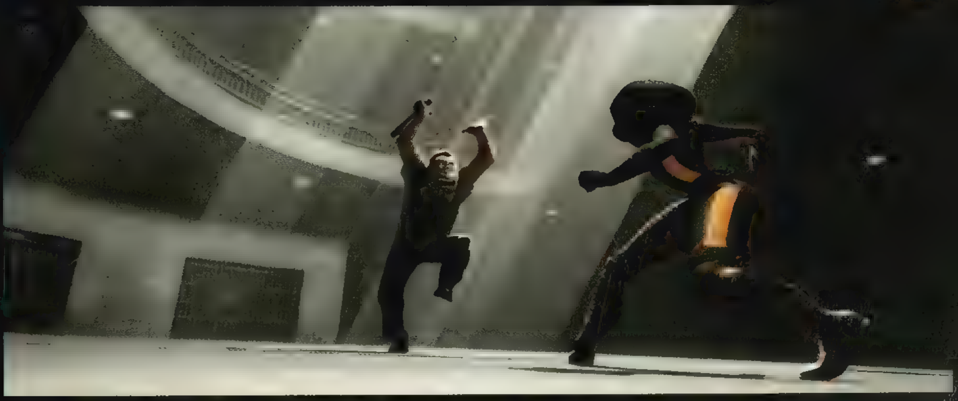
SPLOTCHES

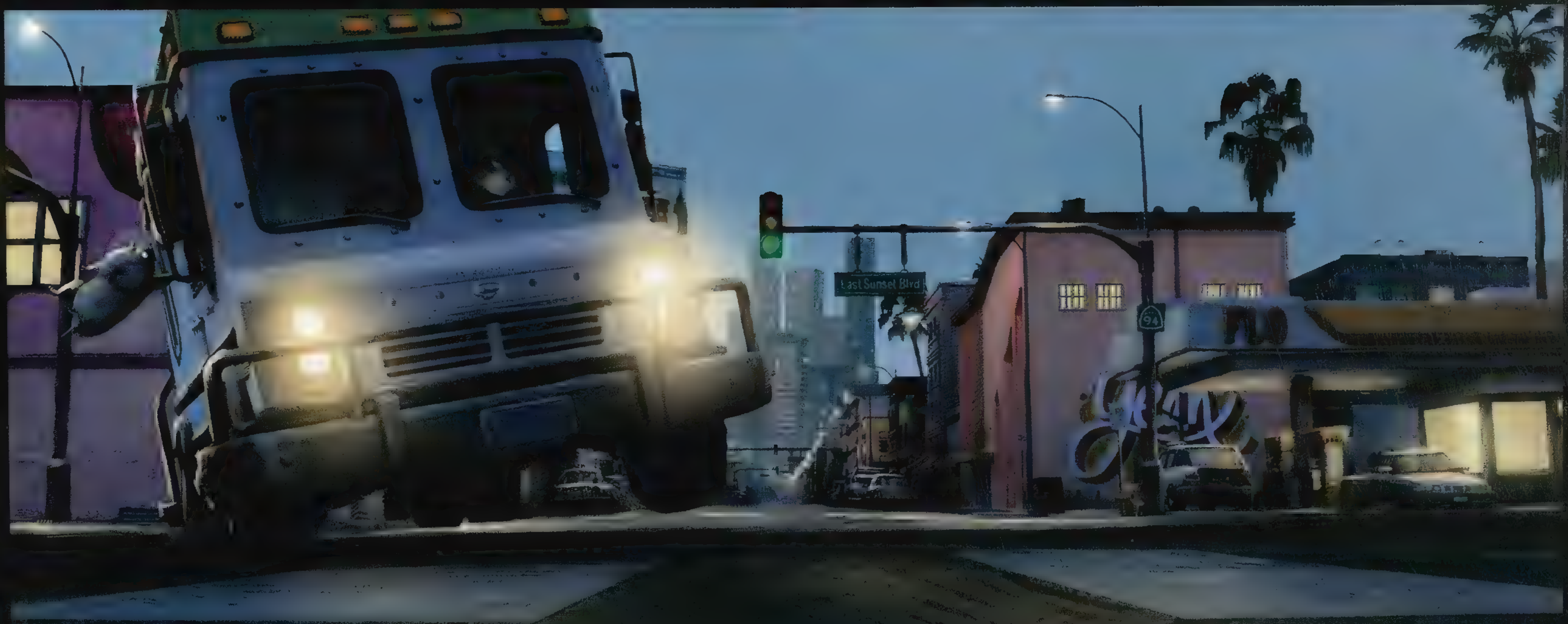








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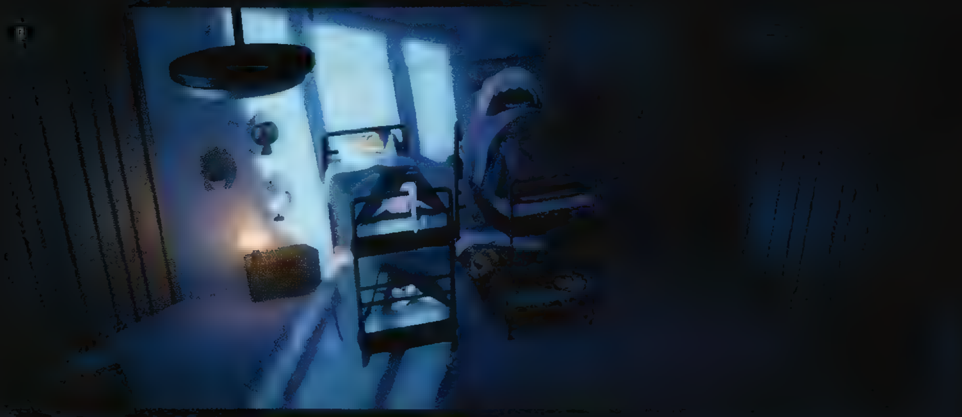
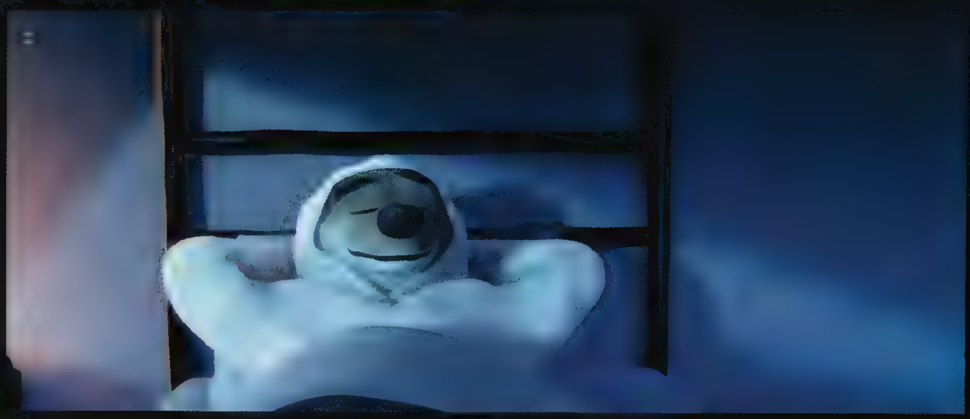
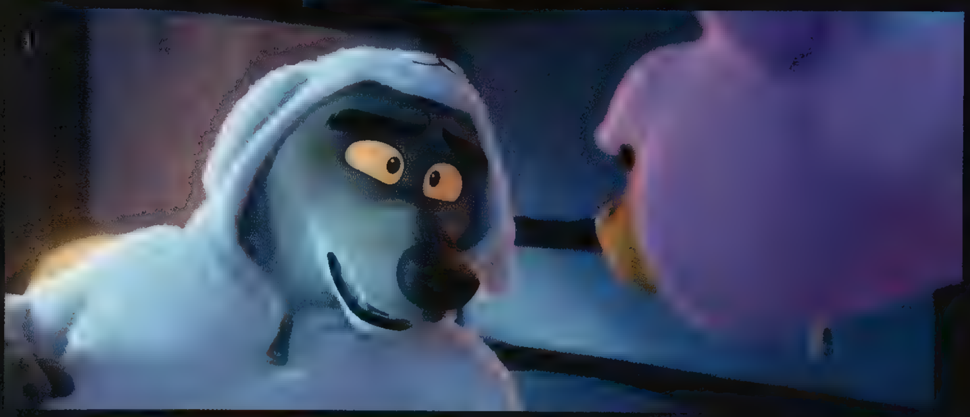
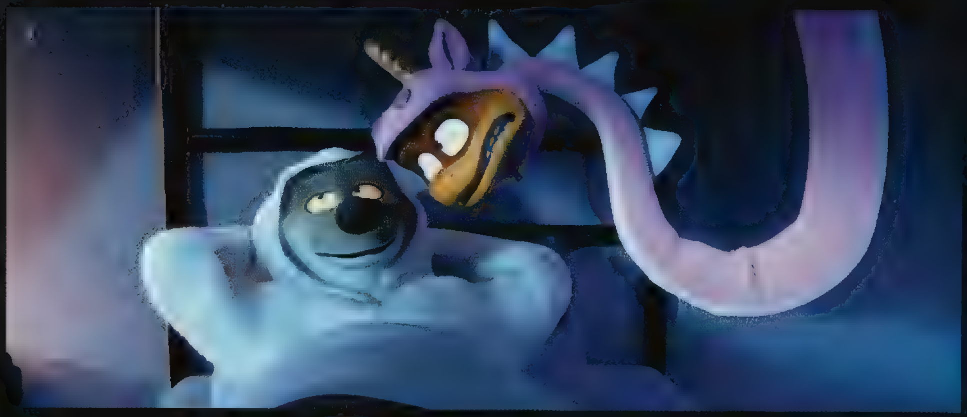
1–6: (Design) Camilo Castro; (lighting look dev) Luke Heathcock; (lighting production) Iveth Bueno; (matte painting) David Bui • 7–11: final frames

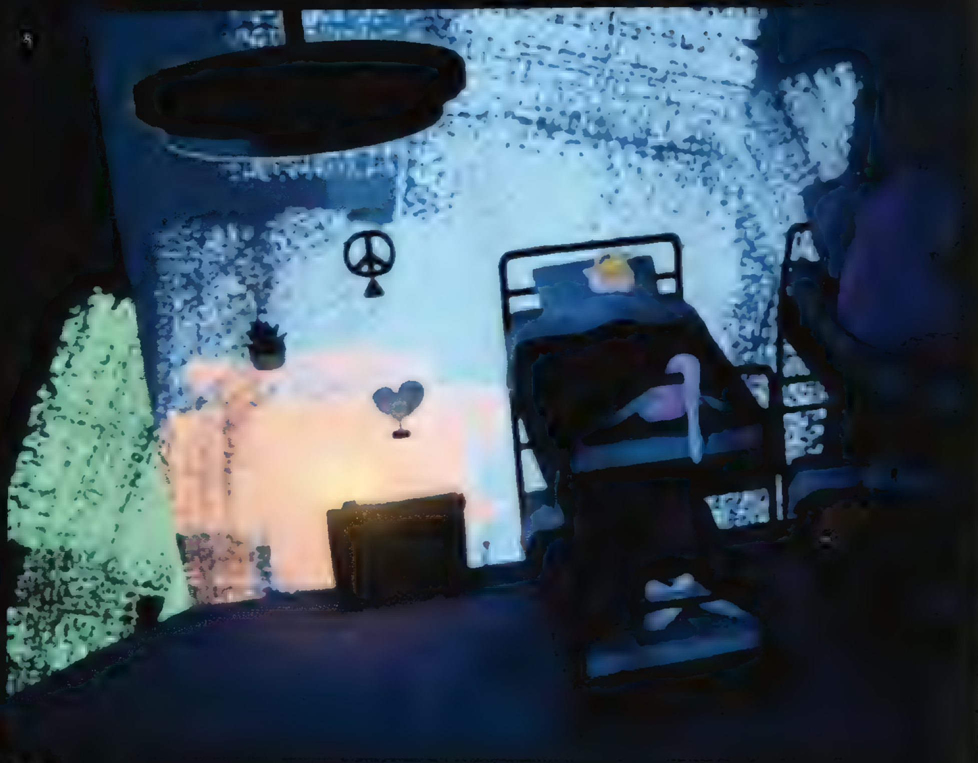








BRUSH EFFECT



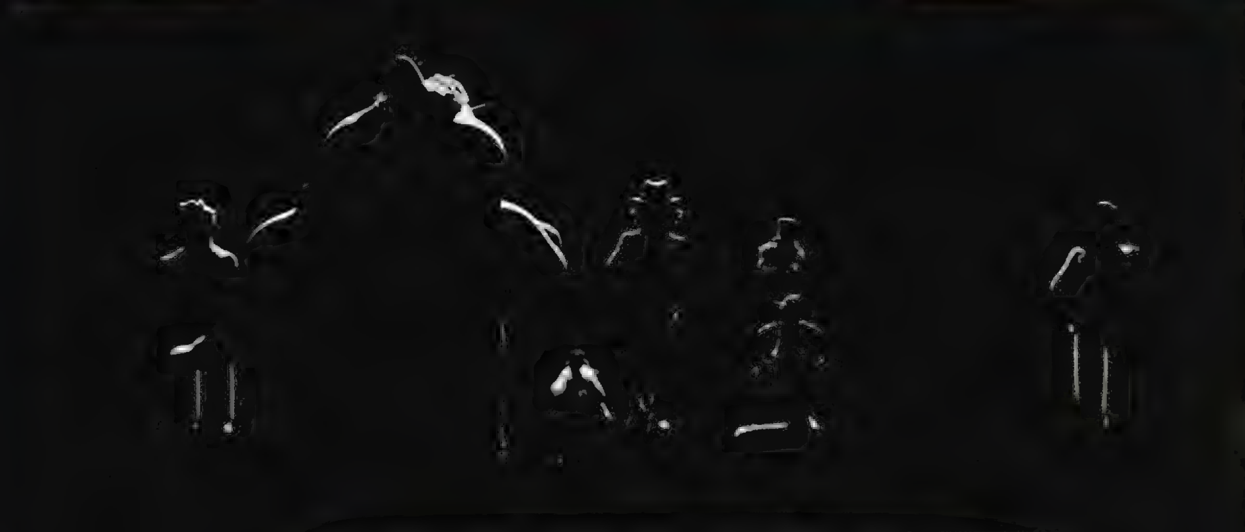
This has been as tight a collaboration between lighting and effects as I've ever seen in a feature film. In other movies, it would have been, "Hey, Effects, go and build the most realistic tire-smoke element you can provide," and then you're done. Here, it's nothing like that. The smoke's flatter: it has a more graphic look to it, so it has to marry really tightly with the lid element. If we're lighting the car, and the tire smoke is coming out of the car, you want to feel like they're both in the same world. You can't have one be very photo-real and the other all illustration. Kudos to our effects department and Stephen Wood and his team because they have managed to create all these awesome effects that immediately convey the aspect that they're trying to do—their water, their smoke, their clouds, whatever they're trying to pass on. But they all have this unique graphic *Bad Guys* look, and we had to collaborate with them. They do the simulation on the computer so that it behaves just like smoke or fire or something else would, but then add their own elements to simplify it. We then took those and did our own simplification, and then we had to marry them.

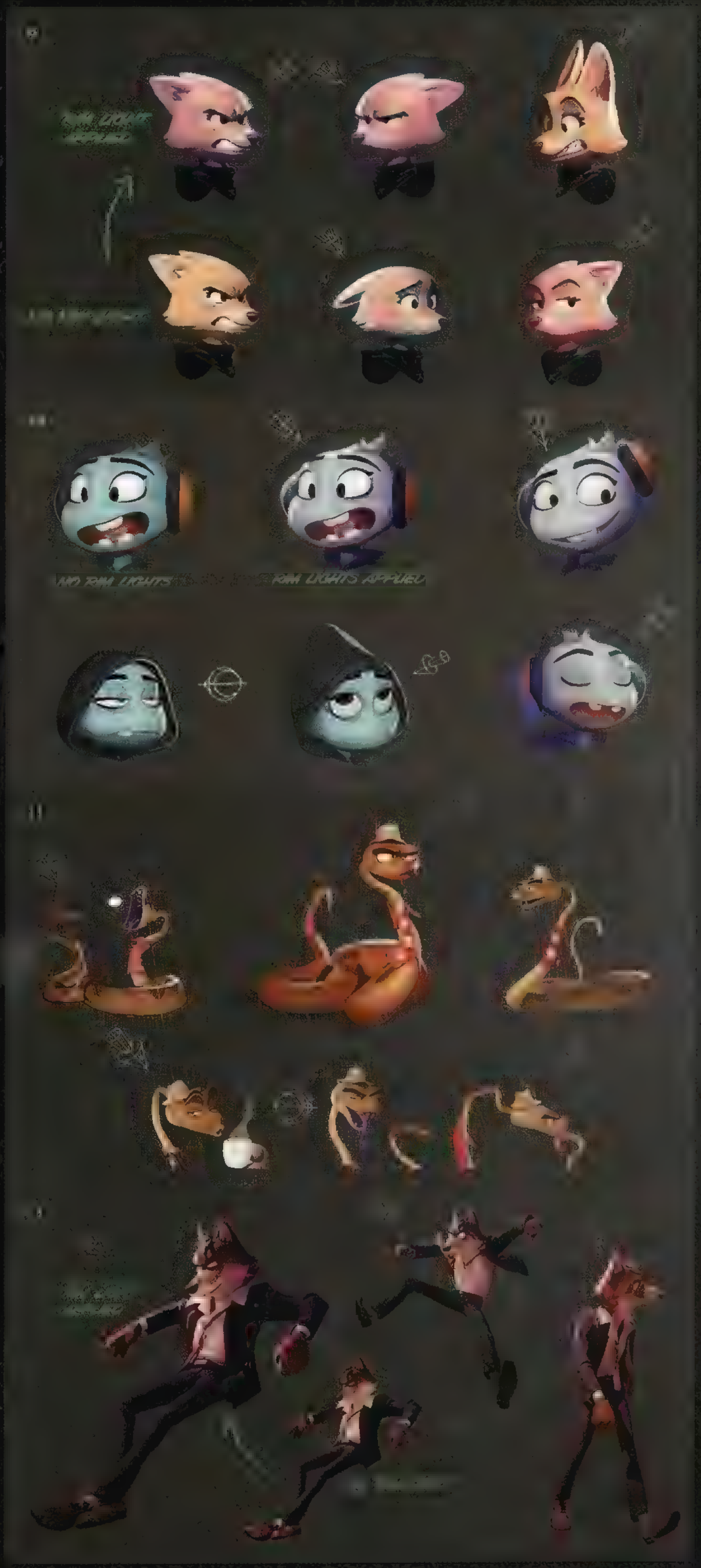
That's the beauty of a film like this one, where we had both worlds available to us. We had the whole palette of lighting that a cinematographer or a production designer would use on a feature. We had very emotional scenes where we played up the mood and the lighting, so it hopefully grabs you and places you in that situation. For example, when Wolf and Snake are having a conversation, and Snake starts to feel betrayed, and Wolf is reacting to him, saying, "No no no, we're still in this together, right?" That is a very intimate moment, so we drew in the lighting on them. It's almost like the world fades away, and it's only them, and you can see two friends who are reacting differently. If we are successful, the audience is not thinking, "Oh, look at that beautiful lighting." You want that moment to be all about that relationship and that dialogue.

—PABLO VALLE, HEAD OF LIGHTING

1–5: Francesco Giroldini • 6, 7: John J. Lee • 8: Chris Sprunger • 9–12: Stephen Wood

RIM LIGHT




RIM LIGHT APPLIED
NO RIM LIGHTS
RIM LIGHTS APPLIED

MATTE PAINTING

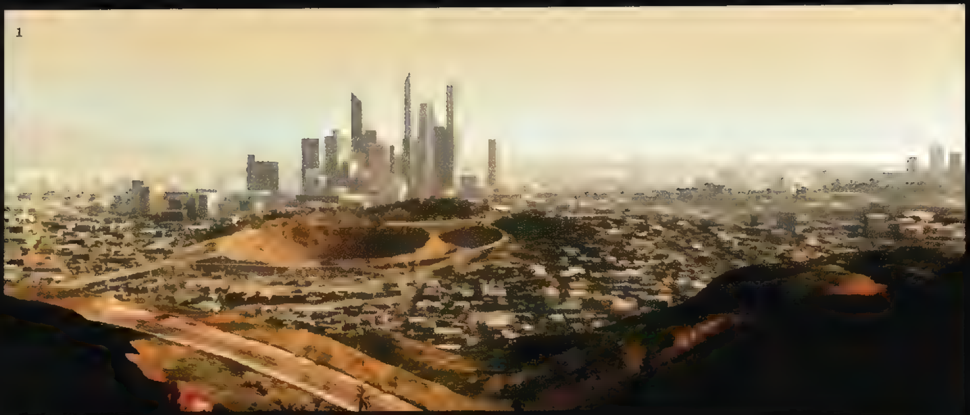
The matte paintings in this movie are complicated, so we're relying on 2D, 11/2 D, and occasionally, 3D. In creating the city of Los Angeles, with its buildings and trees, there are a lot of parallaxes, so we're definitely tapping into the more complex technology we have at DreamWorks.

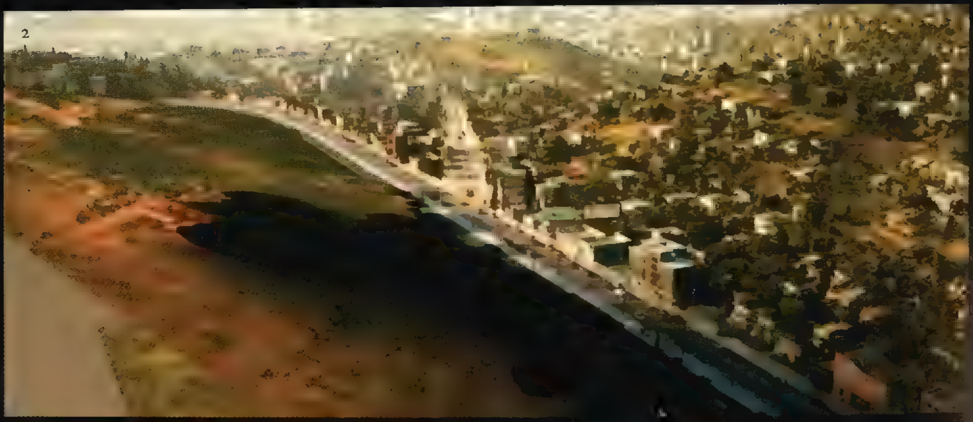
—SUN YOON, DIGIMATTE SUPERVISOR

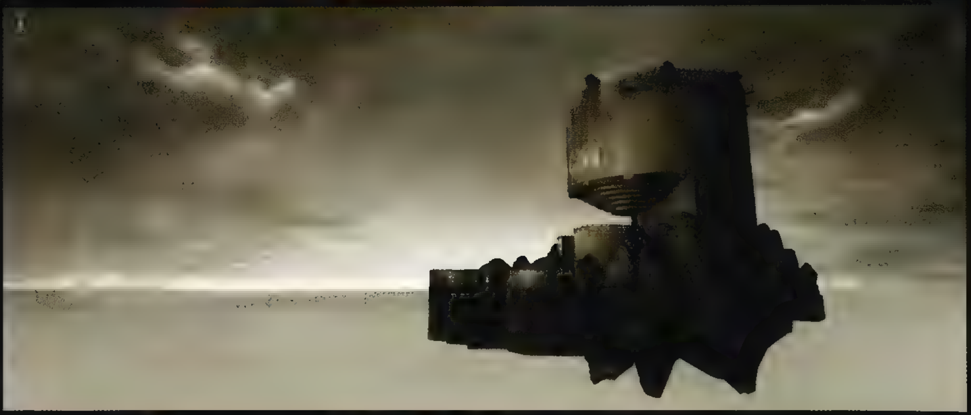
I'm a great admirer of film noir and using light as a composition tool. I have adopted a good friend's idea that light comes from the same place as music: it's totally made up! It doesn't have to be real, in fact can be totally *unreal*, and that can have a more *authentic* effect on a scene than if you had a more natural lighting situation.

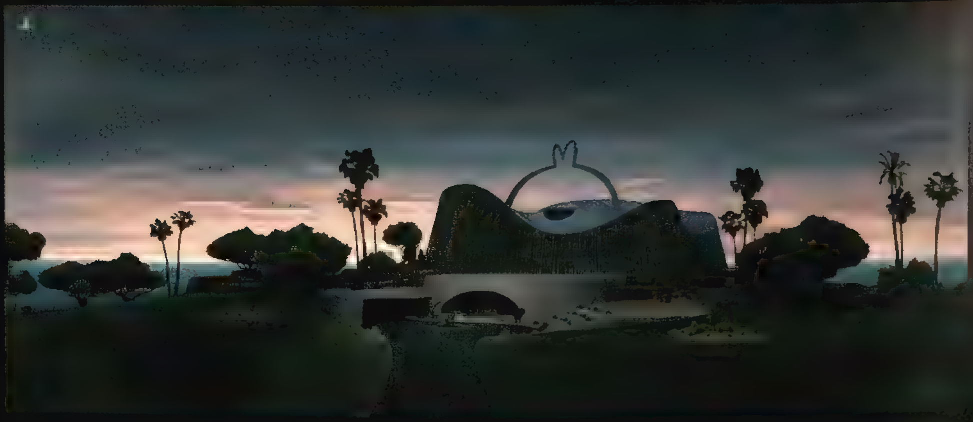
—LUC DESMARCHELIER, PRODUCTION DESIGNER

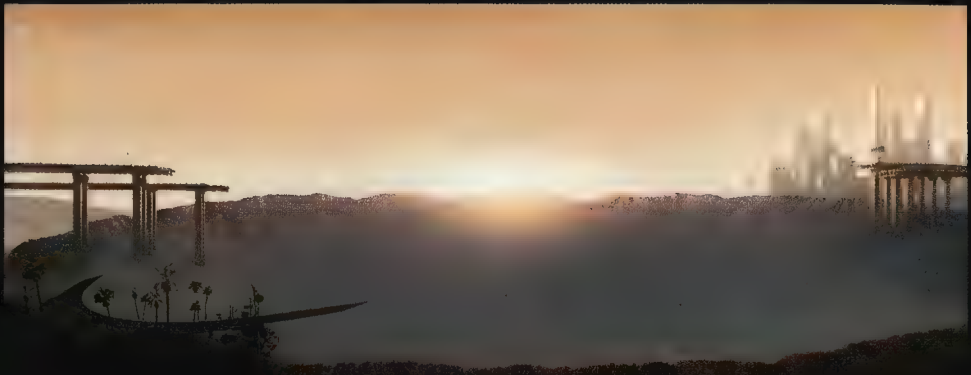
1, 2, 6: Mikael Genachte-Le Bail • 3: Shreya Shetty • 4: Danny Janevski • 5: Elias Gonzalez • 7, 9: David Bui • 8, 10: Paul Anthony Rivera

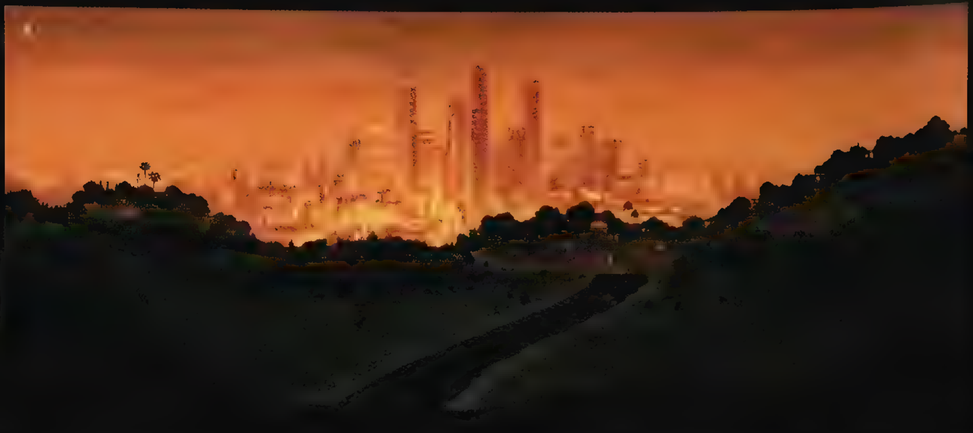


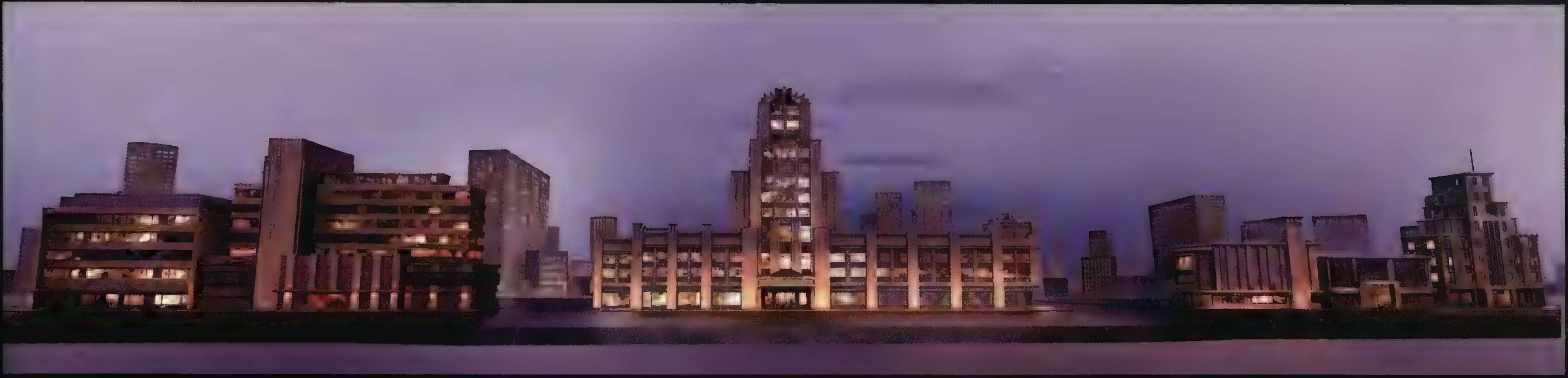


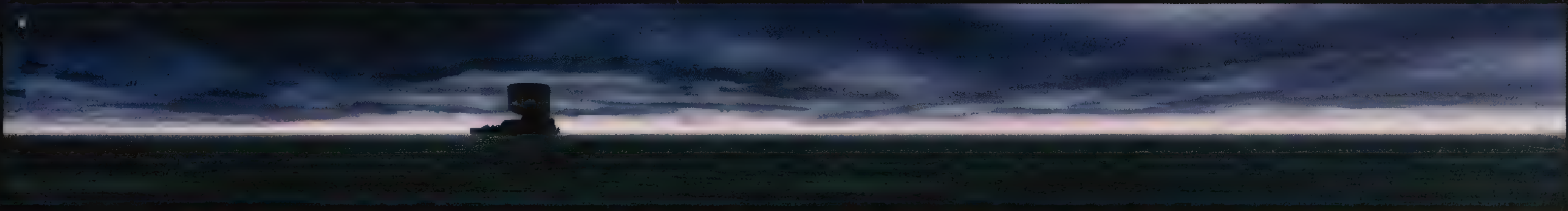


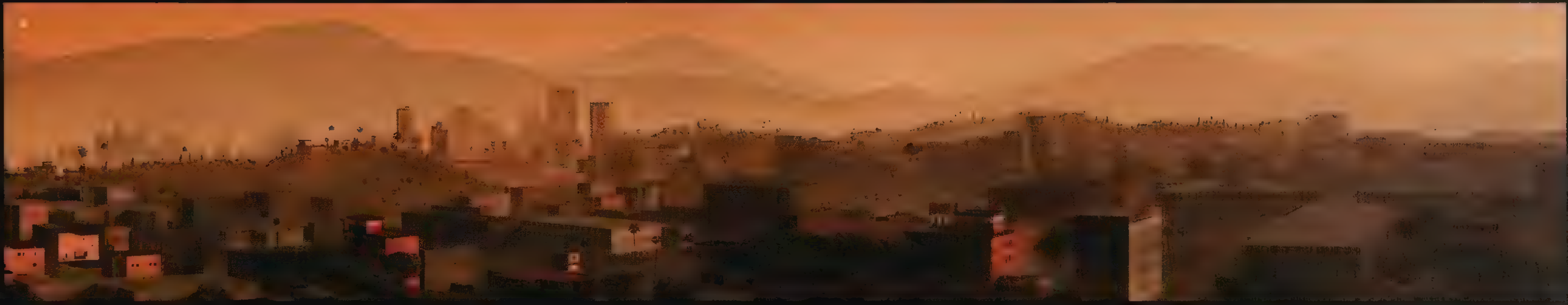


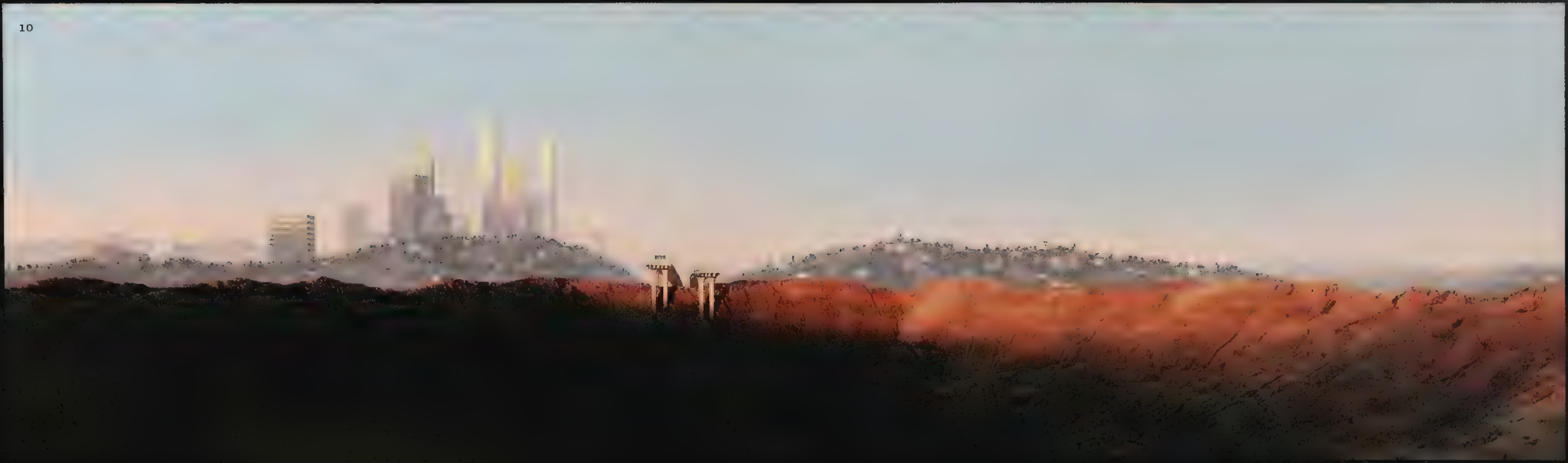












10

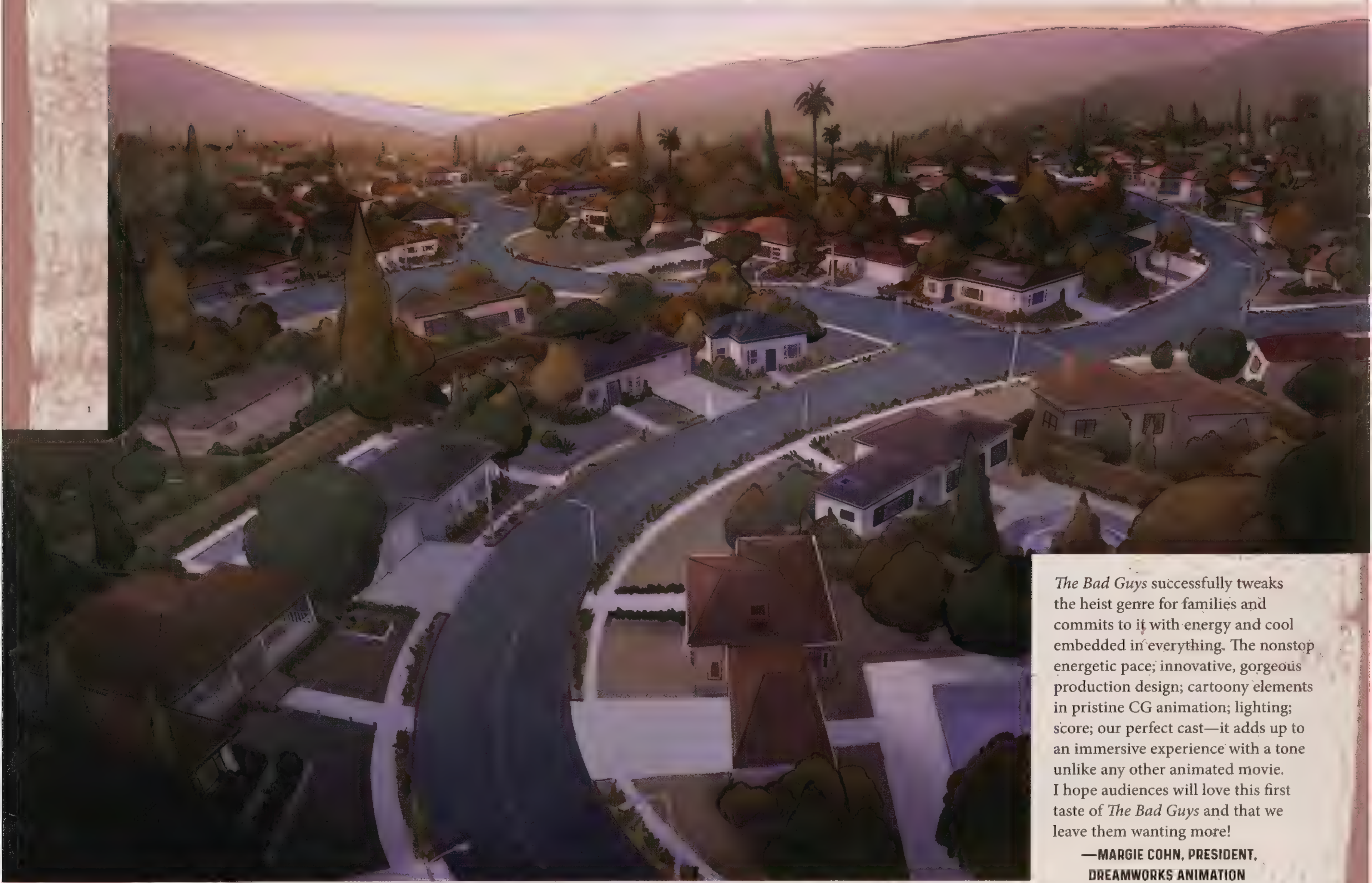
DIANE'S SAFE HOUSE

When Diane takes Wolf to her secret lair for the first time, I think that is when we really found her character. Up to that point in the story, she'd been in disguise as the governor, but she has a dark background that we hadn't seen yet.

—ANTONY GRAY, SUPERVISING ANIMATOR

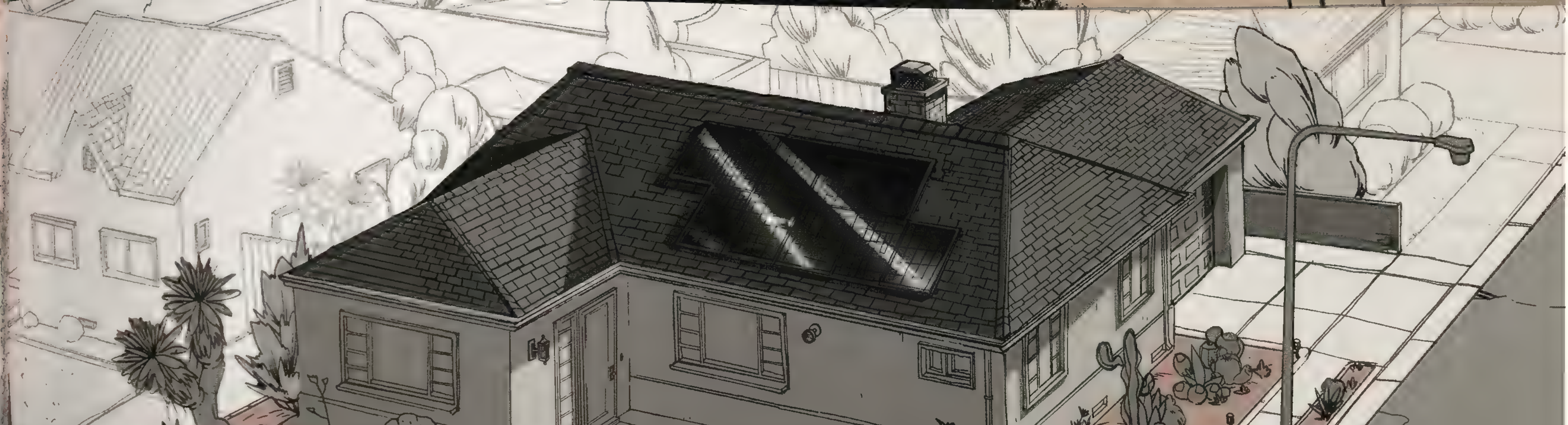
Diane's hideout contains sophisticated computer hardware and hacking software, which has to minimize, animate, and explain what she is saying while she is interacting with it. The look is very sleek and clean—I'm very proud of the work we did on it.

—ERIK TILLMANS, 2D COMPOSITING SUPERVISOR



The Bad Guys successfully tweaks the heist genre for families and commits to it with energy and cool embedded in everything. The nonstop energetic pace; innovative, gorgeous production design; cartoony elements in pristine CG animation; lighting; score; our perfect cast—it adds up to an immersive experience with a tone unlike any other animated movie. I hope audiences will love this first taste of *The Bad Guys* and that we leave them wanting more!

—MARGIE COHN, PRESIDENT, DREAMWORKS ANIMATION



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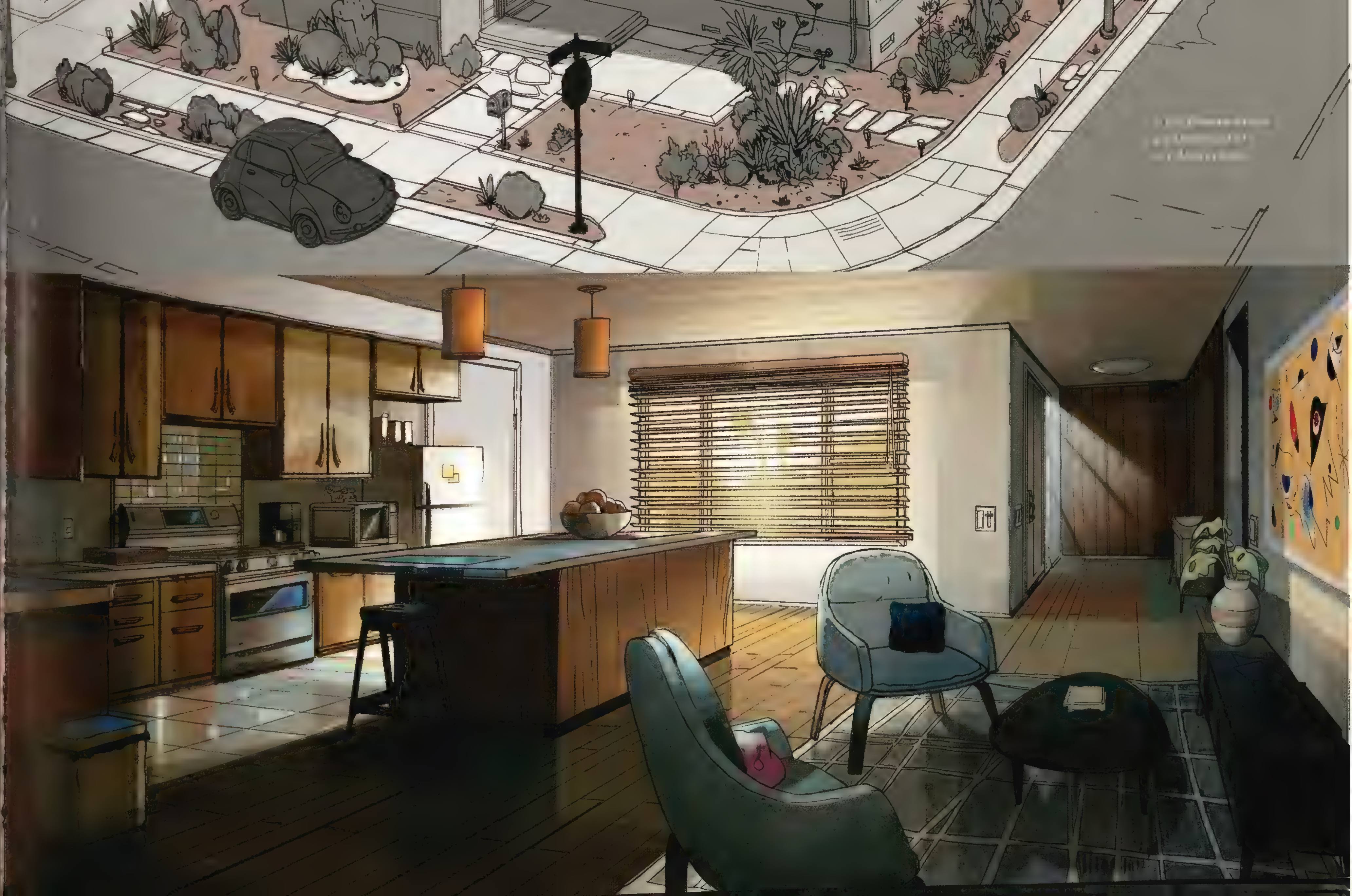

When we first see Diane at the museum, she's very polished, very sophisticated and civilized. But then, when we get to her safe house, we go through her secret elevator down into her weapon room. She's putting ninja stars into her utility belt, firearms on the wall, and there are high-tech gadgets, so you see this other side of her. She's beautiful and interesting and very put together—with very geometric features! Just like the cacti and succulents around her house's exterior, she definitely has some sharp edges to her.

—DAVID PATRICK VALERA, FINAL LAYOUT SUPERVISOR

I love the relationship between Wolf and Diane because it's a battle of two powerful individuals. Diane is a strong female character who can teach Wolf a thing or two—she has also been on a personal journey over her lifetime that we come to later learn is really what Wolf is now experiencing. There is great appeal in having their relationship evolve from being antagonistic to seeing Diane step into the surprising role of mentor figure for Wolf.

—REBECCA HUNTLEY, PRODUCER

1: Camilo Castro & Chelsea Blecha • 2–5: Chelsea Blecha • 6–11: Ritche Sacilioc • 12: Vahe Yefremian & Ritche Sacilioc • 13–15: Vahe Yefremian & Luc Desmarchelier

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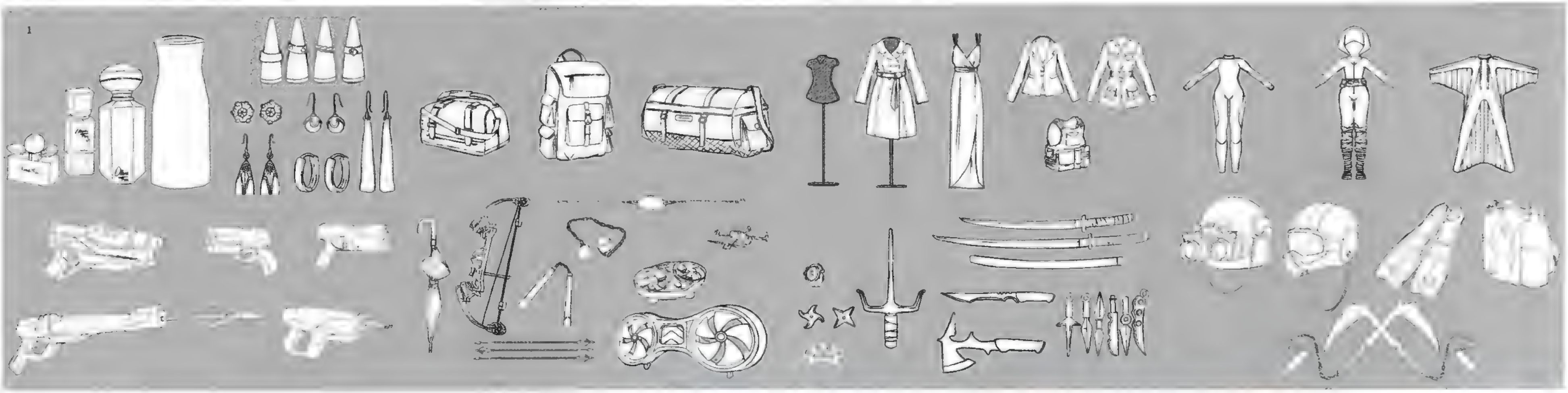

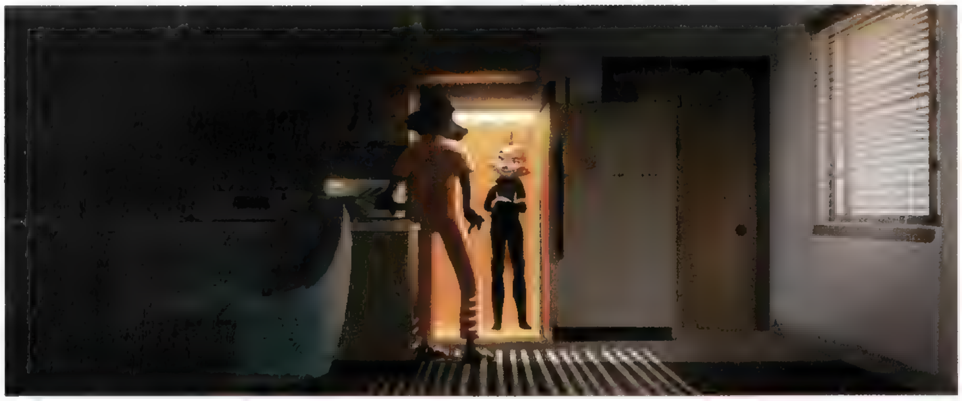

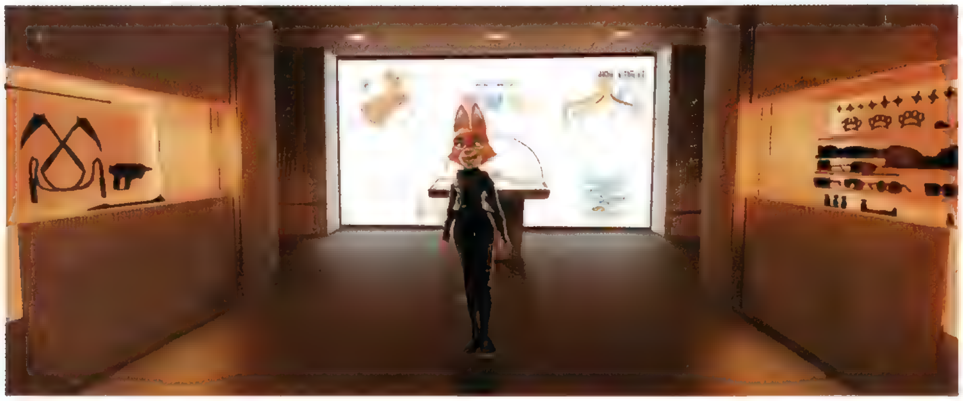

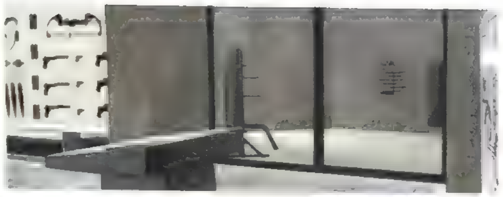

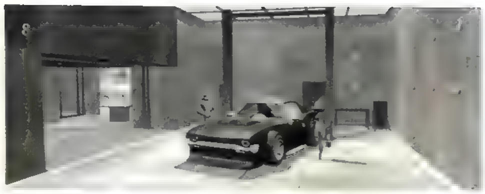
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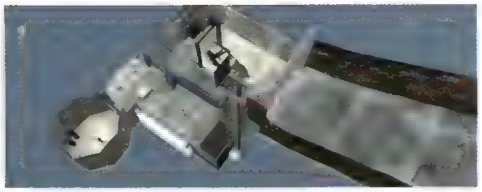
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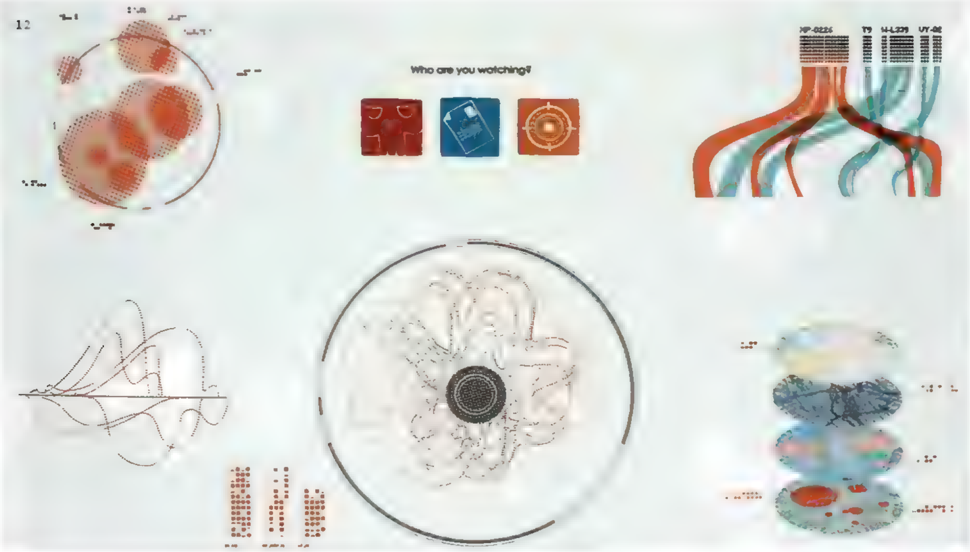
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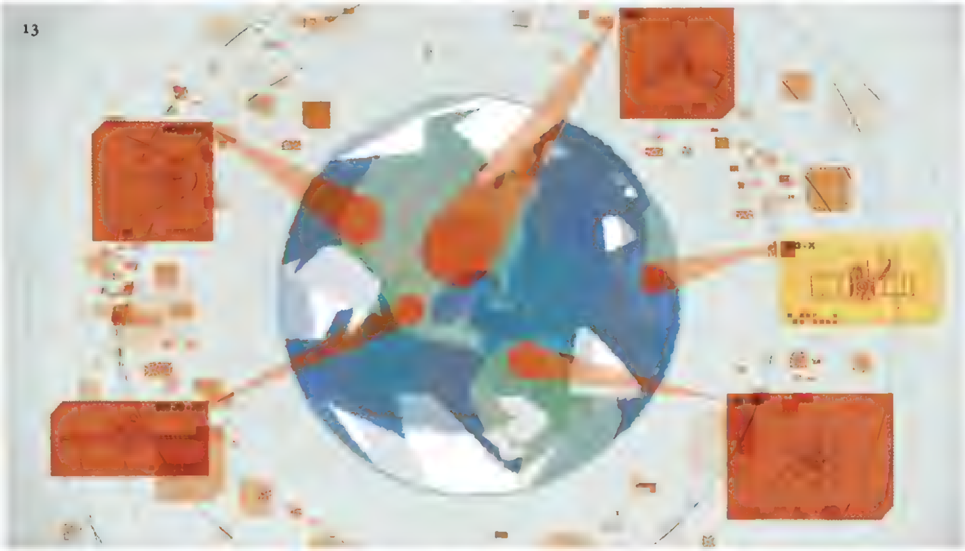
UY-08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14
Guinea pigs
Marmalade's mansion
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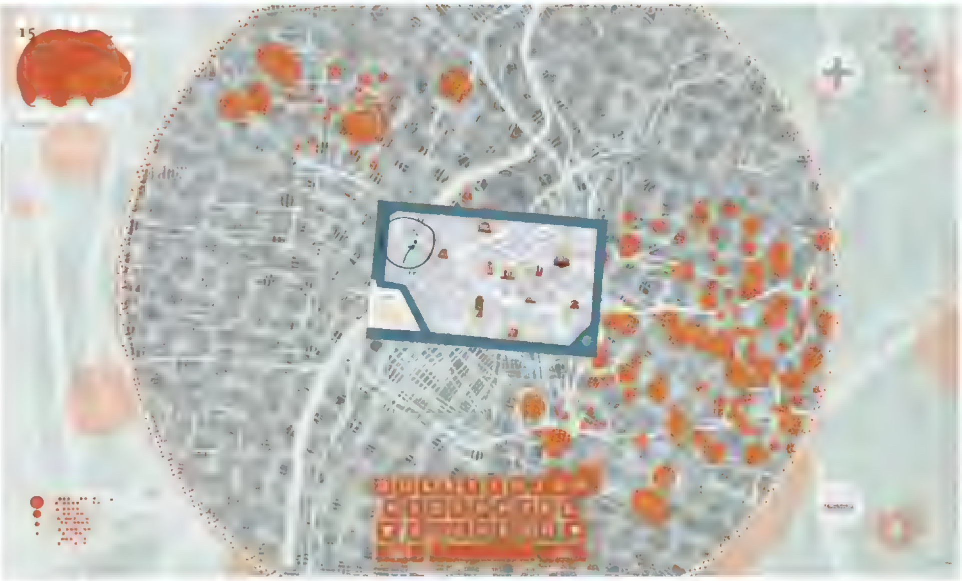
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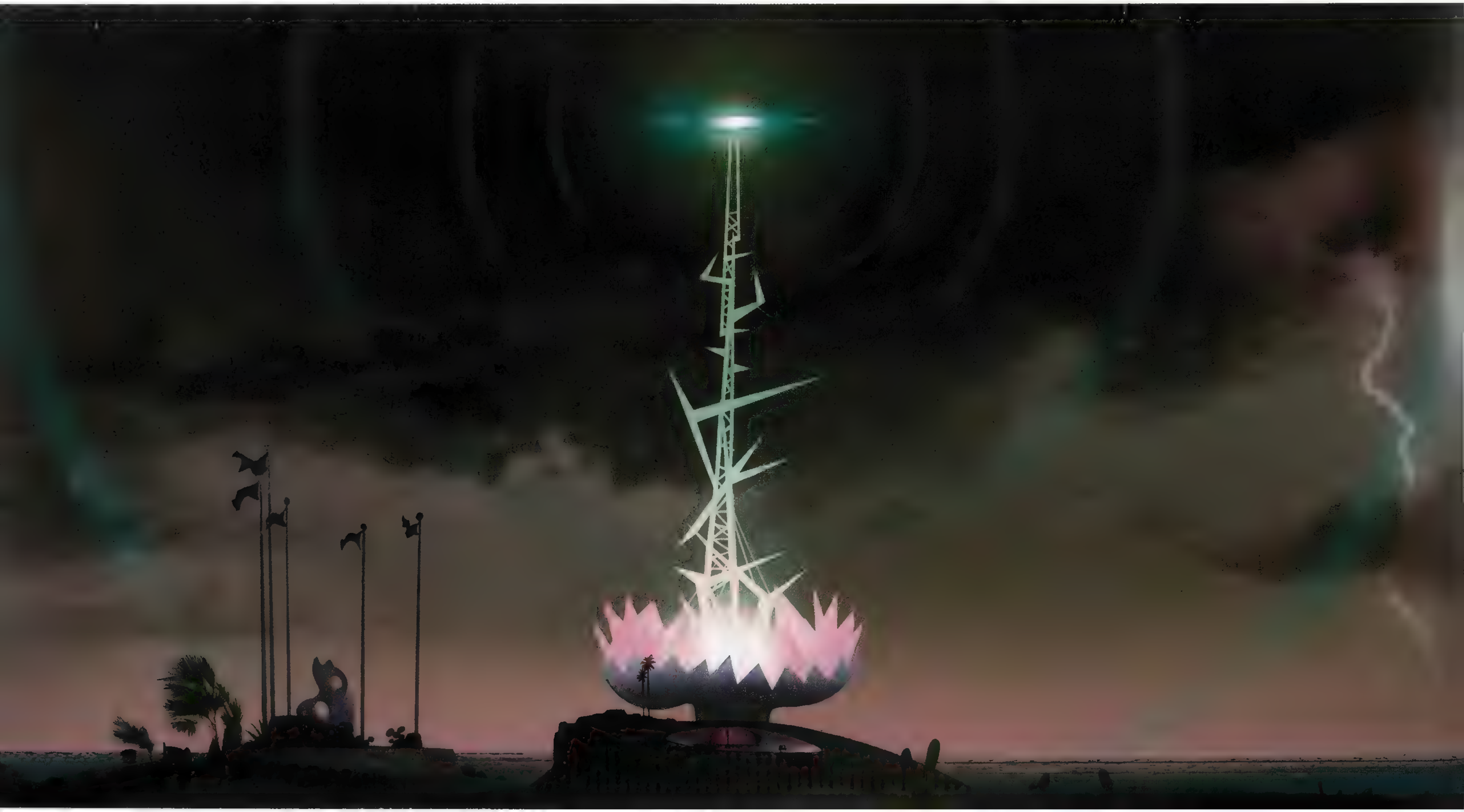
LOS ANGELES APOCALYPSE

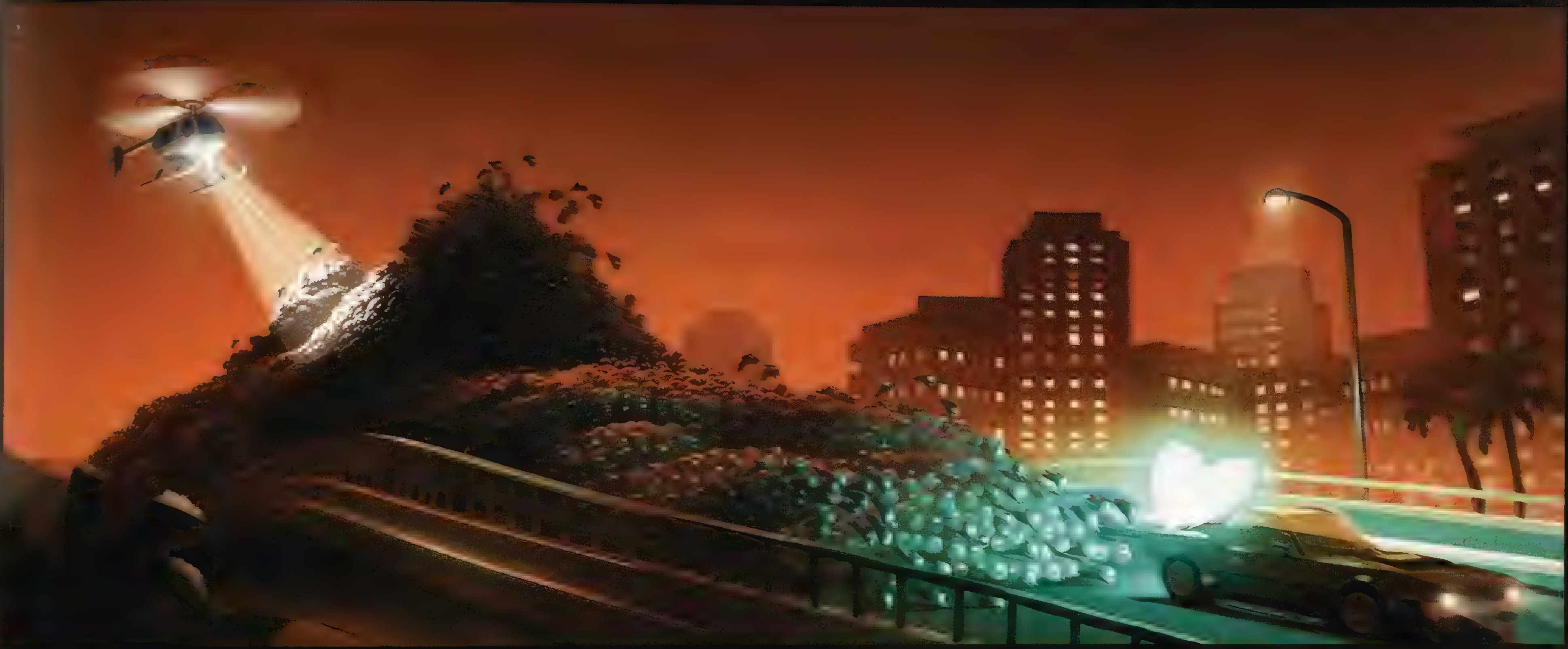
The third act contains zombified, mind-controlled guinea pigs that are driving security trucks to deliver stolen charity money. At first, Wolf is trying to take the meteorite to the police, but he realizes he has to stop these guinea pig–driven trucks before they reach Marmalade. In a way, this sequence becomes a standard action-movie car chase, but I think it's a perfect example of where *The Bad Guys* has this dichotomy of sophisticated and stupid. We take these well-established genre tropes and inject them with a comedic twist.

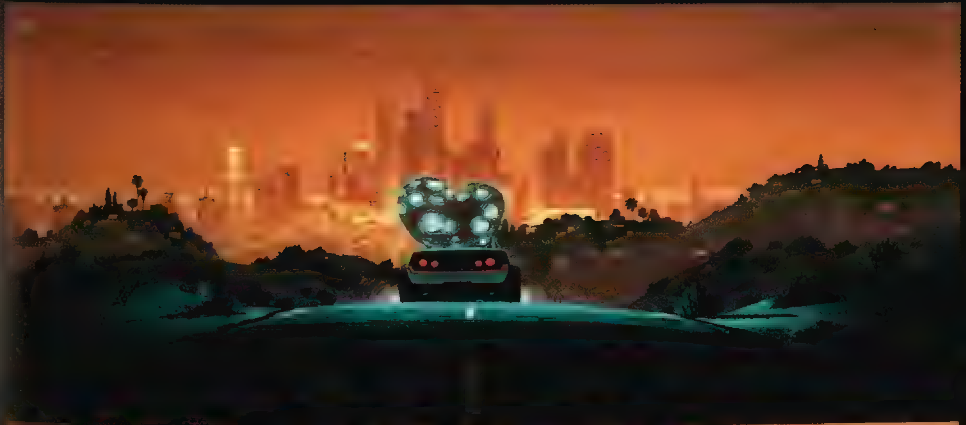
—MATT FLYNN, STORY LEAD

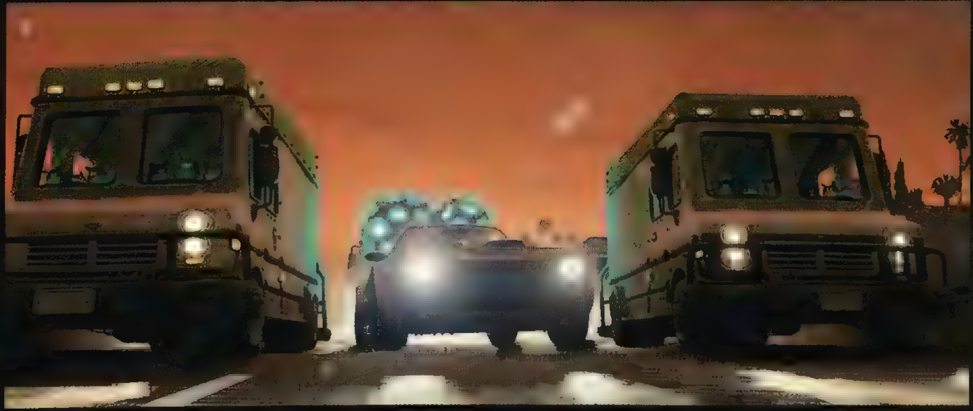
How do you take these dark and brooding moments in the film and balance them with the comedy? Artistically, the challenge was trying to keep it simple and light and introduce comedy where we could in areas where people wouldn't expect it, especially since this scene takes place at night, and the stakes are high. It was a large technical challenge, requiring the best from the crowds, effects, and animation departments. We came up with workflows and techniques that allowed us to all work together and give animation the ability to do early performance on things that would primarily be visual effects. We were looking at the destruction of a city—what does it mean in *The Bad Guys*? It's about getting unrealistic, snappy timing into a bridge freeway collapsing. And then, what do those shapes look like? In visual effects, it's very easy to add lots of visual complexity, but it often gets overwhelming. I wanted to pull back from that and keep chunks larger or keep the smoke very art-directed or the dust in select regions so that we really read the guinea pigs in the film.

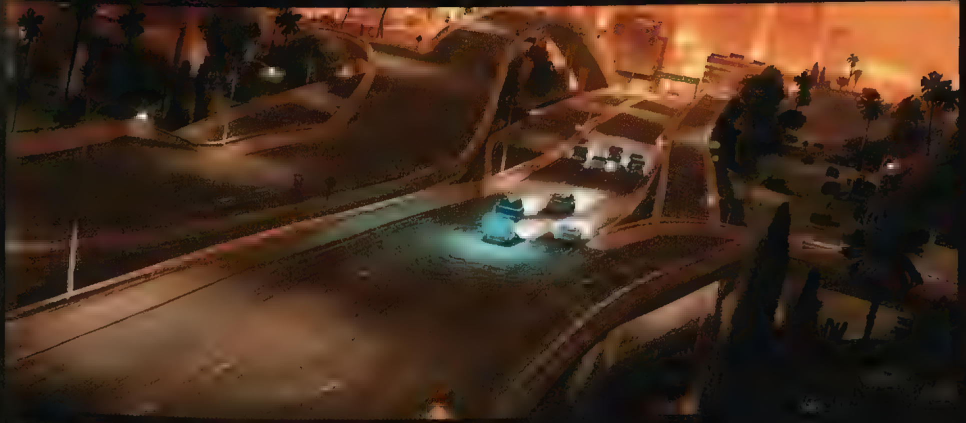
—STEPHEN WOOD, HEAD OF EFFECTS

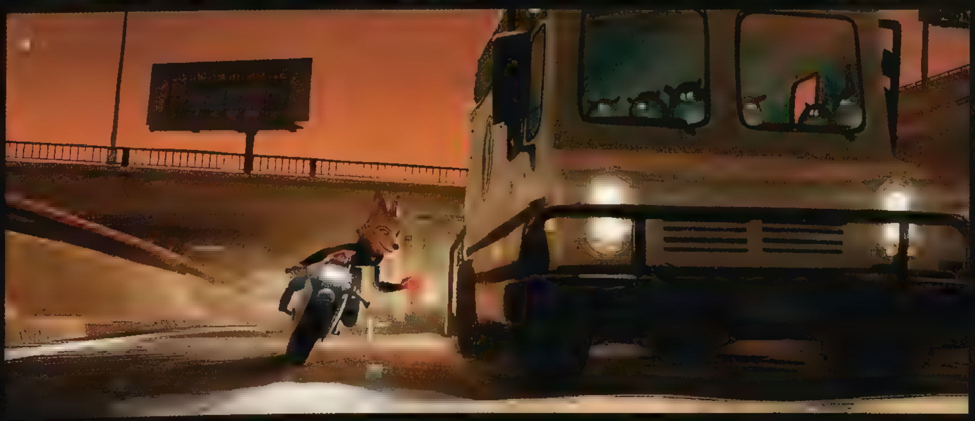












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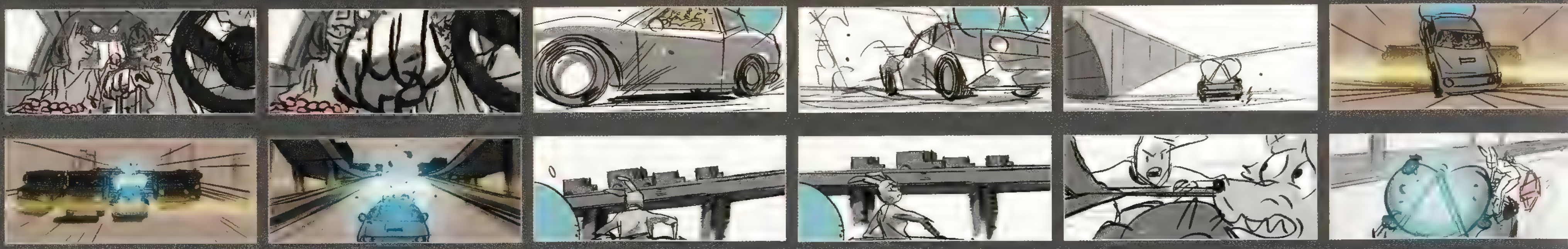

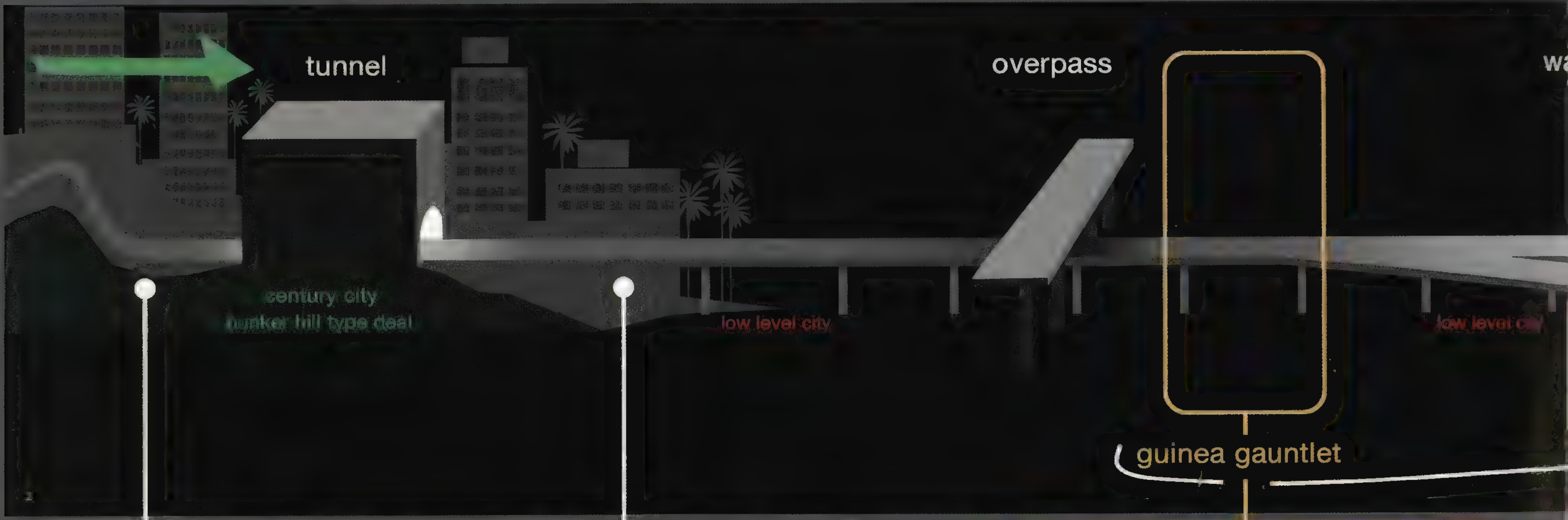
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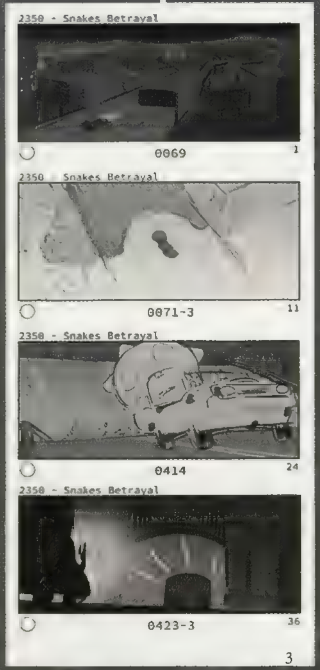
overpass
wa
century city
bunker hill type deal
low level city
low level city
guinea gauntlet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1
2350 - Snakes Betrayal
0071-3
11
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0414
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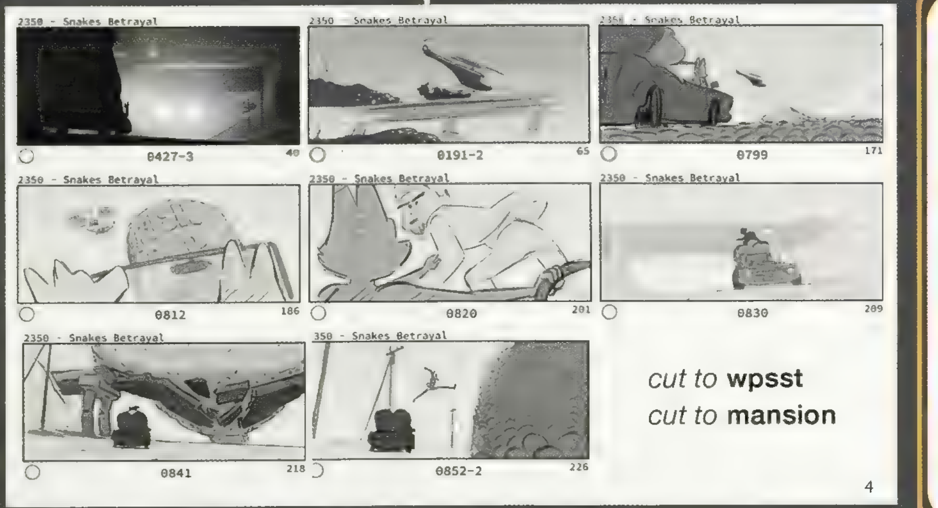
0423-3
36
3

We've got company!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0812
186
2350 - Snakes Betrayal
0820
201
2350 - Snakes Betrayal
0830
209
2350 - Snakes Betrayal
0841
218
350 - Snakes Betrayal
0852-2
226
cut to wpsst
cut to mansion
4

How did you escape the wpsst?

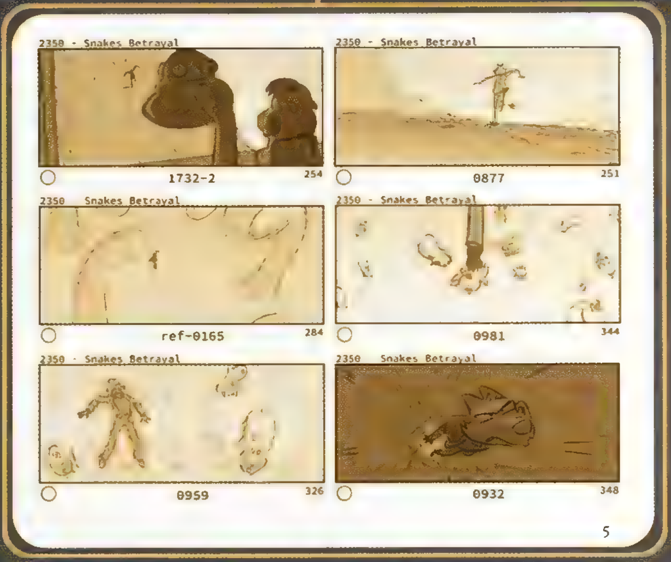
50% from this guinea pig job

I'm sorry. How rude of me. Here, allow me to share

the helmet transmits whatever he's thinking.

Take the wheel... You got this. What could go wrong?

This is a bad idea!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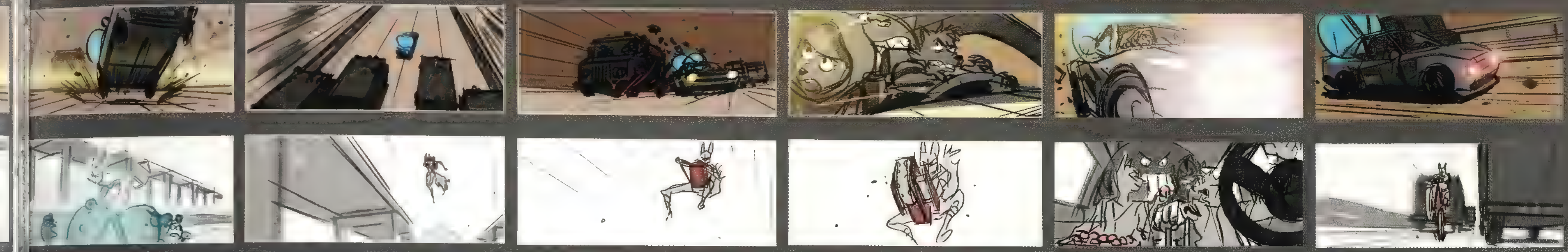
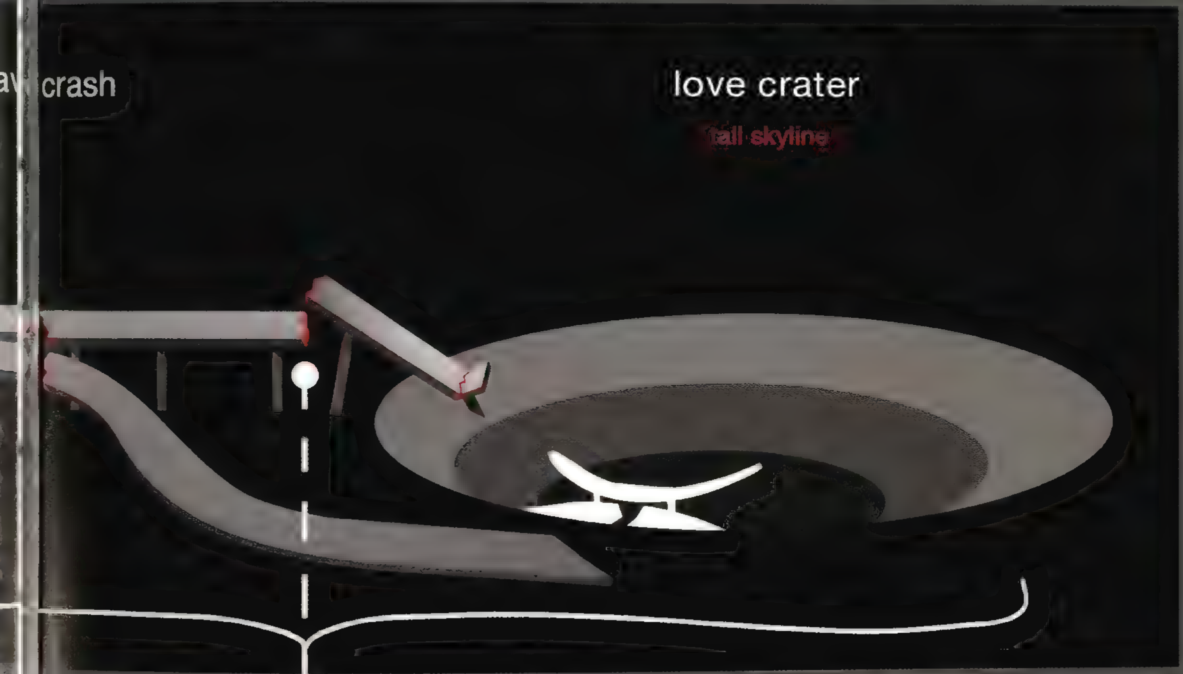
0981
344
2350 - Snakes Betrayal
0959
326
2350 - Snakes Betrayal
0932
348
5

I get why you're angry! I get that you're hurting.

You don't know how I feel.

[illegible]

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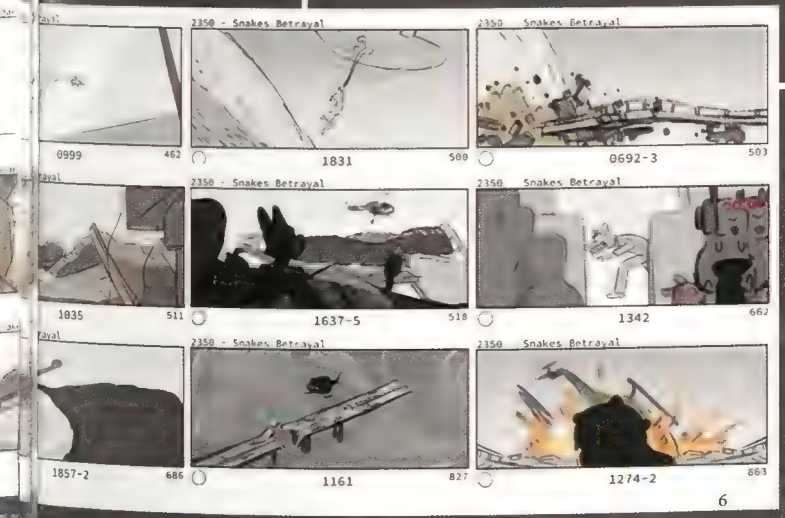
love crater
tail skyline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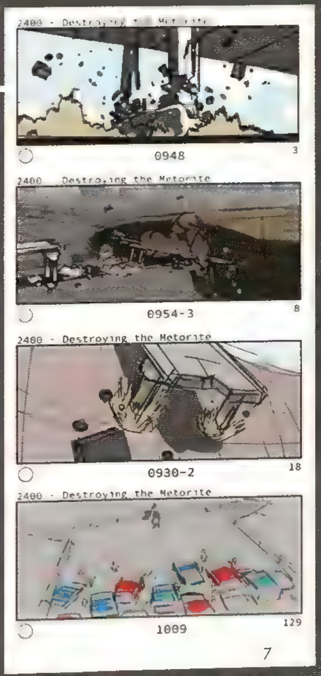
518
2350 Snakes Betrayal
1342
662
2350 - Snakes Betrayal
1857-2
686
1161
827
2350 Snakes Betrayal
1274-2
863
6

Snake... I'm sorry

I'm a little dissapointed.
easier than my original plan to
nto a volcano

wait a second... where's wolf?

they're not gonna make it!


2400 - Destroying the Metorite
0948
3
2400 Destroying the Metorite
0954-3
8
2400 - Destroying the Metorite
0930-2
18
2400 - Destroying the Metorite
1009
129
7

Huh. I thought it would be a
bigger explosion

CODA: LIFE IS GREAT

In a heist movie, the climax is always about finally getting the MacGuffin, and in this film, nothing matters but the friendship, and it's a great ending. To have your main characters turn themselves over to the police and really take responsibility for their mistakes—I've never seen a movie like that! It is a powerful moment, and I feel it's really going to speak to the audience.

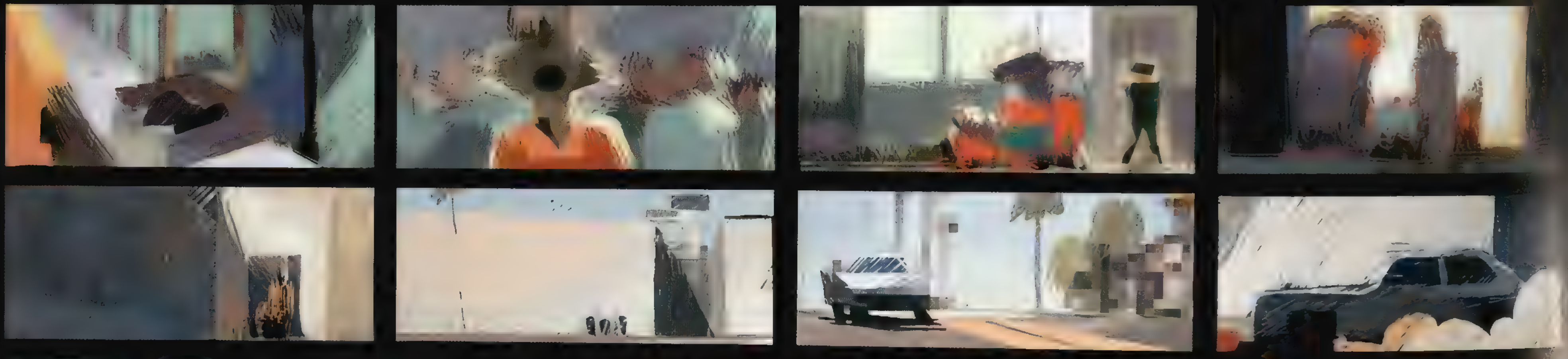
—NELSON YOKOTA, HEAD OF STORY

The end sequence is a little callback to the intro diner sequence in the way the characters are blocked and staged. We stitched together another one-er (one long shot instead of multiple cuts), which helps wrap up the movie cinematically. But in contrast to the intro bank robbery, the Bad Guys are actually getting out of prison early for good behavior. The best part about this for me is the change the characters go through—they choose to take responsibility for their actions and accept the consequences.

—TODD JANSEN, HEAD OF LAYOUT

1: Floriane Marchix • 2, 4, 5: Vahe Yefremian • 3: Jeremy Bernstein • overleaf: Luc Desmarchelier

1



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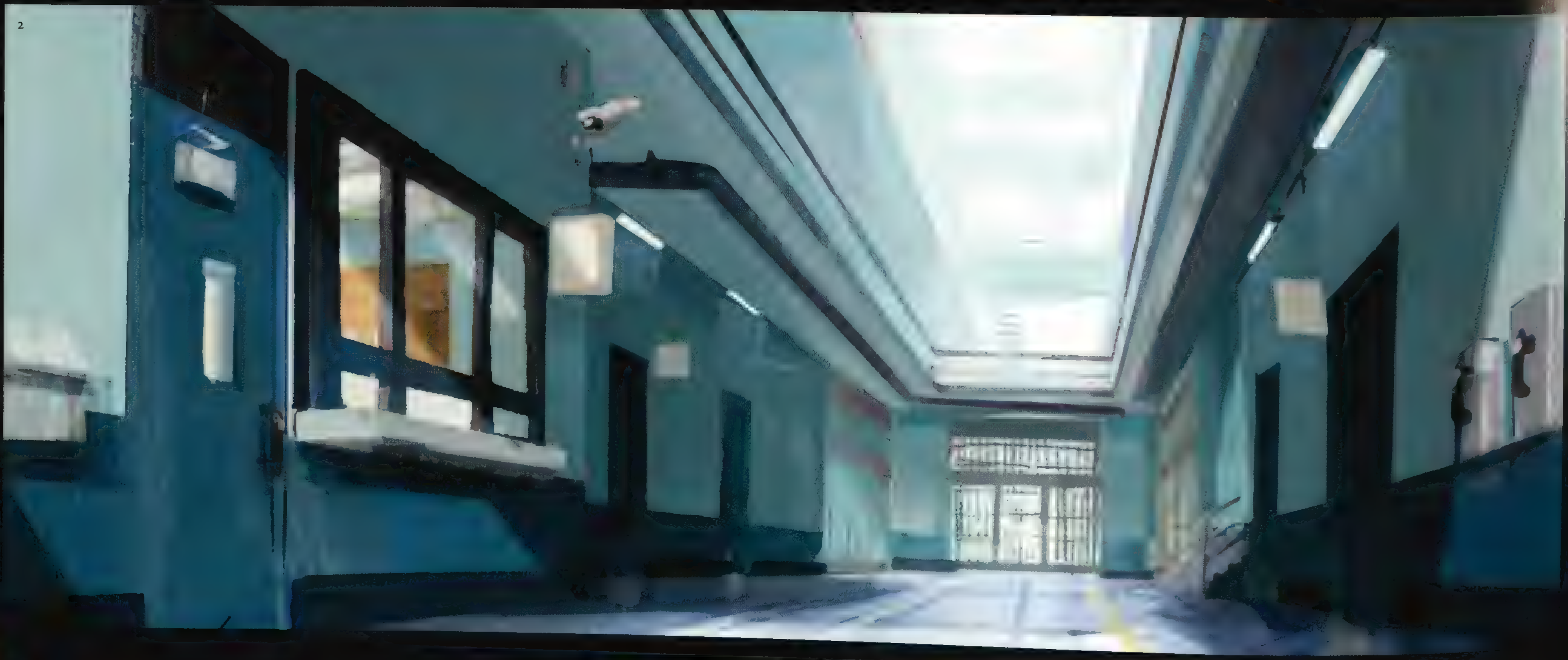
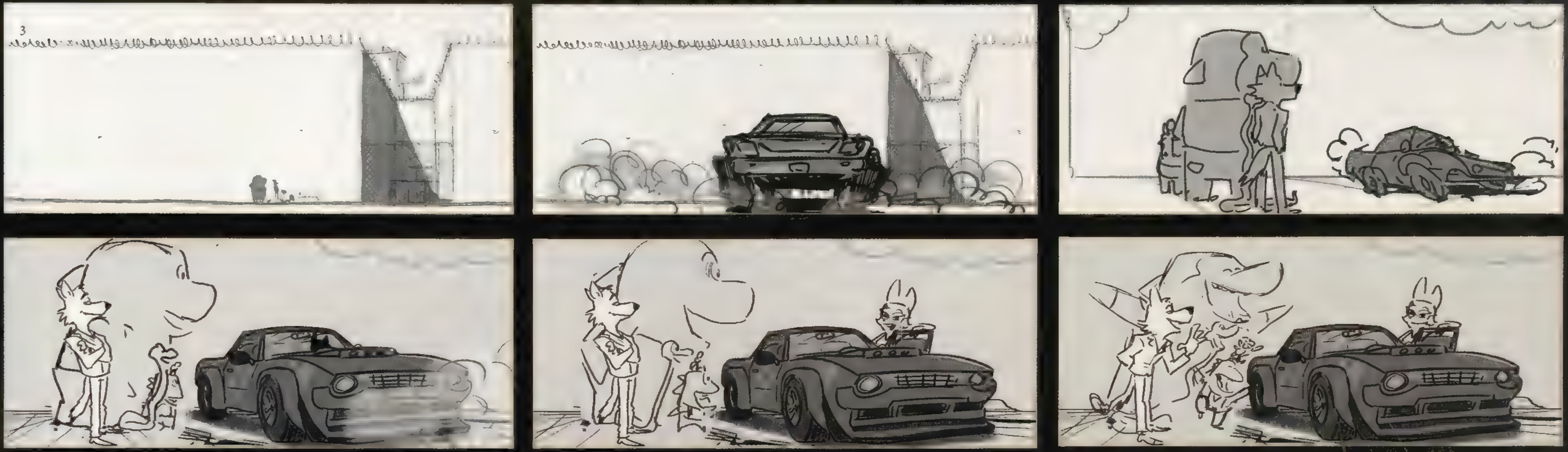
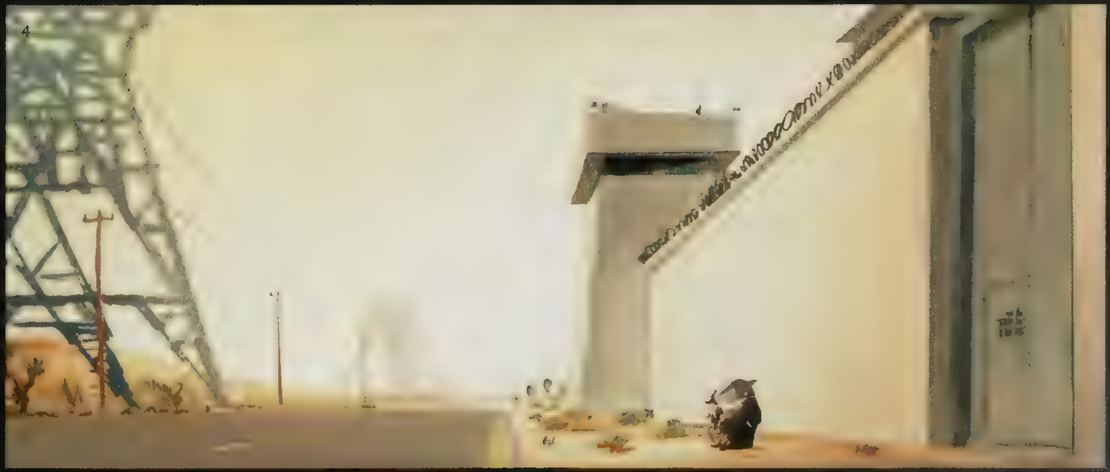




3

It's incumbent upon us to make sure that we're speaking in a way that's fun and entertaining, but also both fair and equitable. You can really mask a lot of the messaging in the silliness of the film's look, but underneath, we've got to ride that line—between changing yourself and changing the system. Wolf has this optimistic point of view: "Yeah, we can change." Snake's belief is that the world's bias is baked in, and the best we can do is stay within our own group, which is tragic. As filmmakers, we want to say, "Yeah, you can change the system." However, we also can't give a free pass to bad behavior. The Bad Guys do bad things, so we need to show the consequences. I think it's what makes these characters so strong. They are willing to be accountable for their actions and work to change their lives. There's no magical fairy or wish-upon-a-star to forgive them. They do it out of strength of character. The more the movie can give us cover for having that important conversation, the better—I always say in story rooms that we've got to mash up the pill and hide it in the food!

—MATT FLYNN, STORY LEAD



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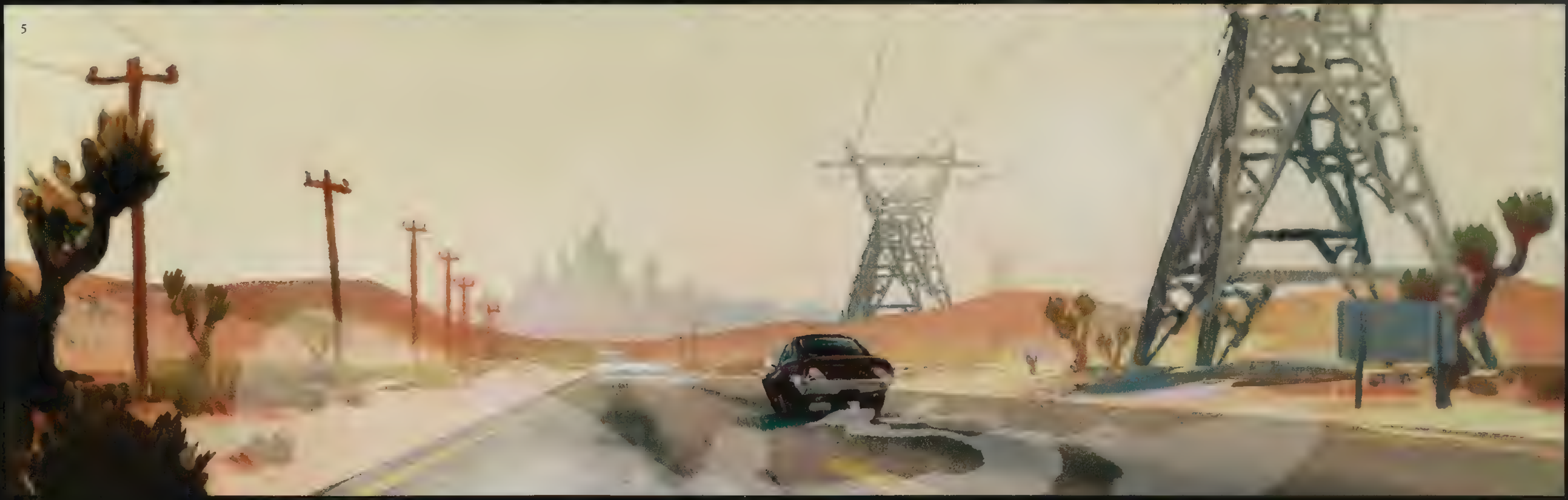

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Sun Yoon
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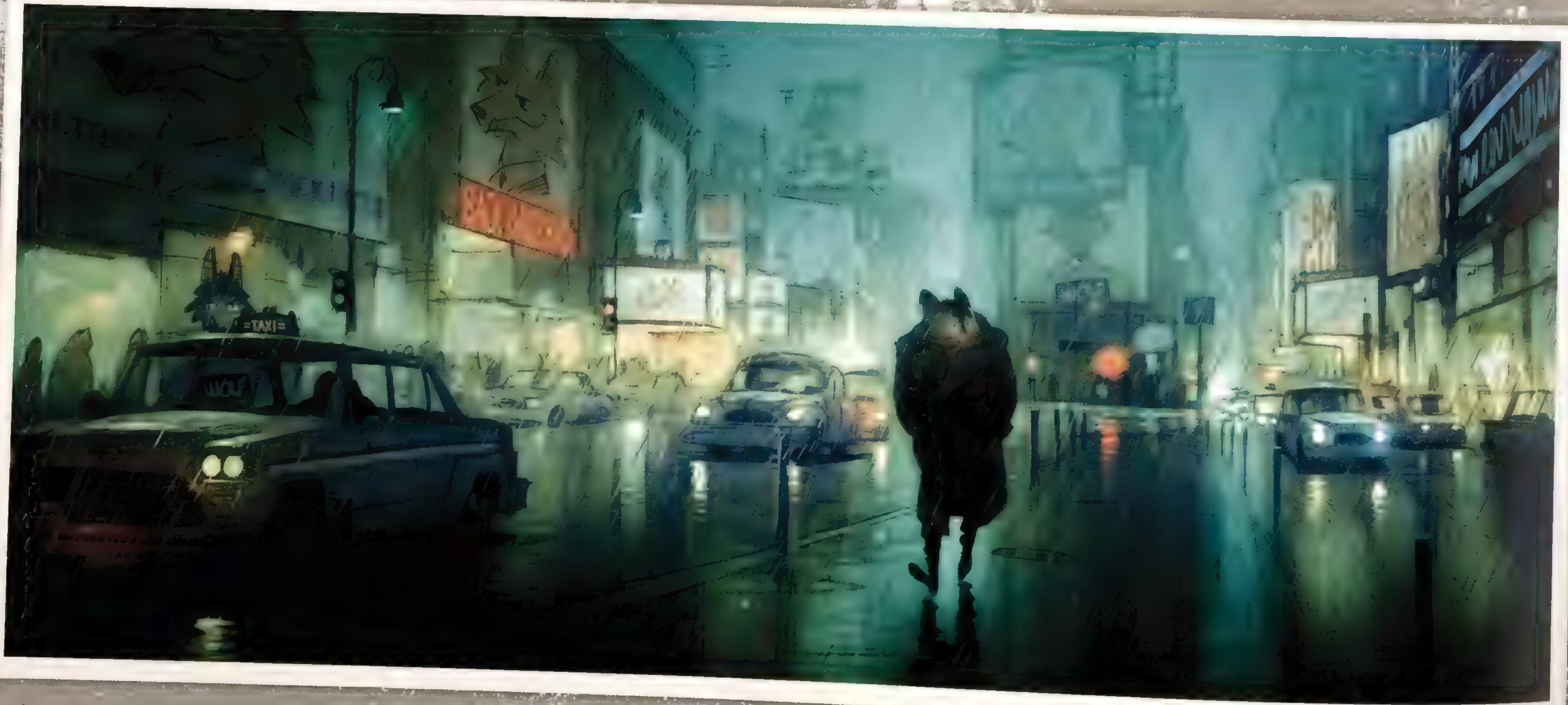
Terry Ziegelman
Jacob Zimmer

ACKNOWLEDGMENTS

Iain R. Morris is the creative director at Cameron + Company and has worked in the entertainment industry for over twenty years. He has designed numerous movie "art of" books. His first was *The Art of Star Wars: Episode II*, and he has gone on to design books for Sony Pictures Animation, 20th Century Studios, Disney, Warner Bros., and of course, DreamWorks Animation (for which he wrote *A Field Guide to the Croods: A New Age)*, among many other companies. He lives and works in Northern California. Iain would like to thank all those at DreamWorks Animation who survived the interviews and especially Debbie Luner for being so helpful in making sure this book got done. He would also like to thank Chris Gruener for staying away as the pandemic dragged on and Jan Hughes for being a most excellent editor and making the author look good (again).

DreamWorks Animation would like to thank the spectacular leadership team of Margie Cohn, Kristin Lowe, Damon Ross, Rebecca Huntley, Pierre Perifel, Tracy Larson, Luc Desmarchelier, Floriane Marchix, Christine Deitner, Cassidy Foelsch, Jackie Abrahante, Madison Mack, Jonathan Coria, Matt Baer, Jeff Budsberg, Aaron Blabey, Sam Rockwell, Courtenay Palaski, Jerry Schmitz, Michael Garcia, Michael Vollman, Debbie Luner, Chloe Holden, Yusef Sutton, Ann Chang, Narek Stepanian, as well as the stunningly creative and generous crew of *The Bad Guys*. DreamWorks would also like to thank Iain R. Morris, Jan Hughes, and the Cameron + Company team.

Cameron + Company would like to thank Iain R. Morris for telling the behind-the-scenes story of *The Bad Guys* as well as his spot-on design and art direction. Thanks also to our in-house editorial team, Jan Hughes and Krista Keplinger, and to the wonderful team at DreamWorks Animation, especially Debbie Luner, Chloe Holden, Jerry Schmitz, Cassidy Foelsch, and Jackie Abrahante. It was a pleasure and an honor to produce this book.



1

1: Luc Desmarchelier • 2: Taylor Krahenbuhl

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149 Kentucky Street, Suite 7
Petaluma, CA 94952
www.cameronbooks.com

publisher: Chris Gruener
creative director & designer: Iain R. Morris
managing editor: Jan Hughes
editorial assistant: Krista Keplinger

ISBN: 978-1-949480-24-5 • Printed and bound in China • 10 9 8 7 6 5 4 3 2 1

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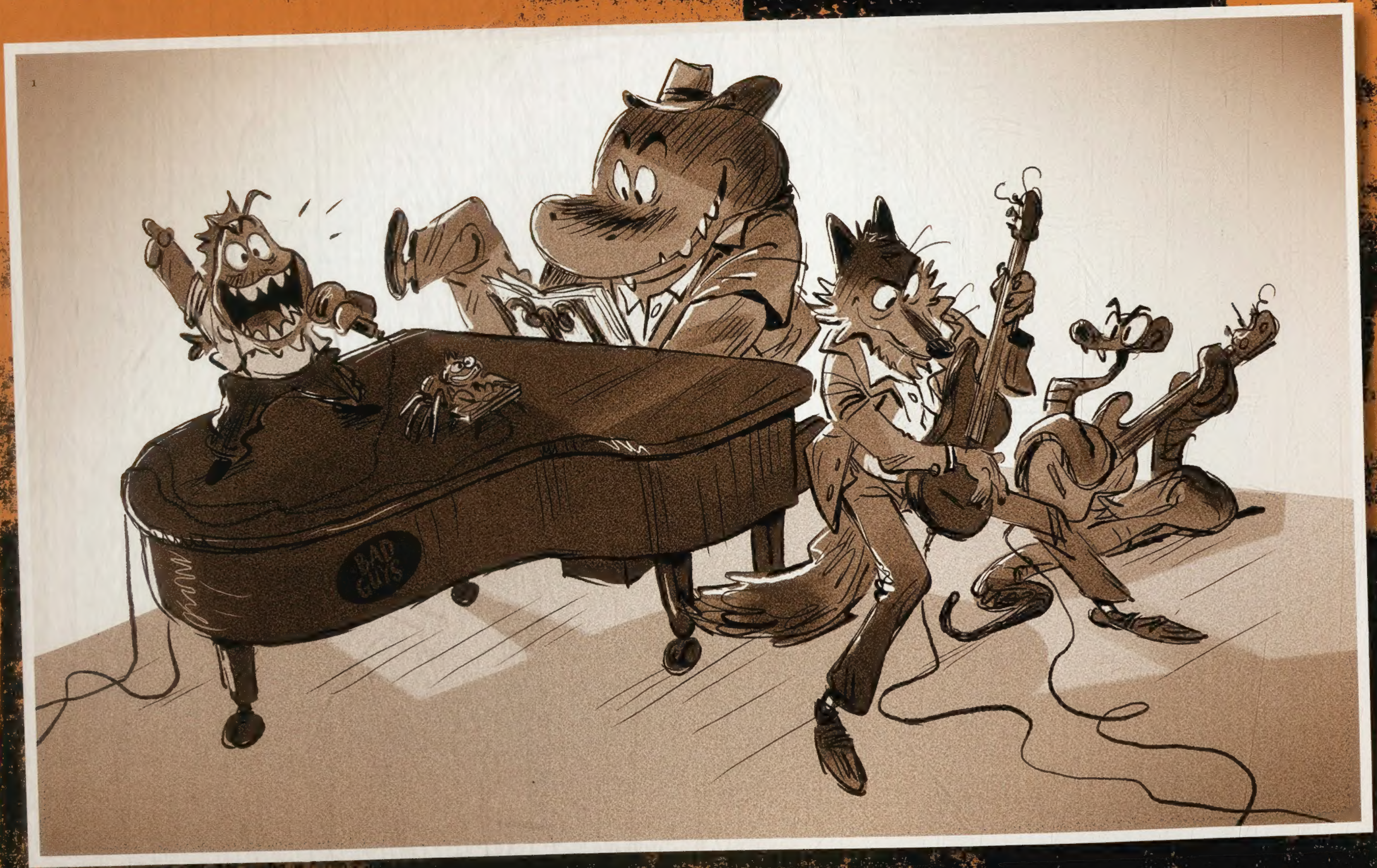

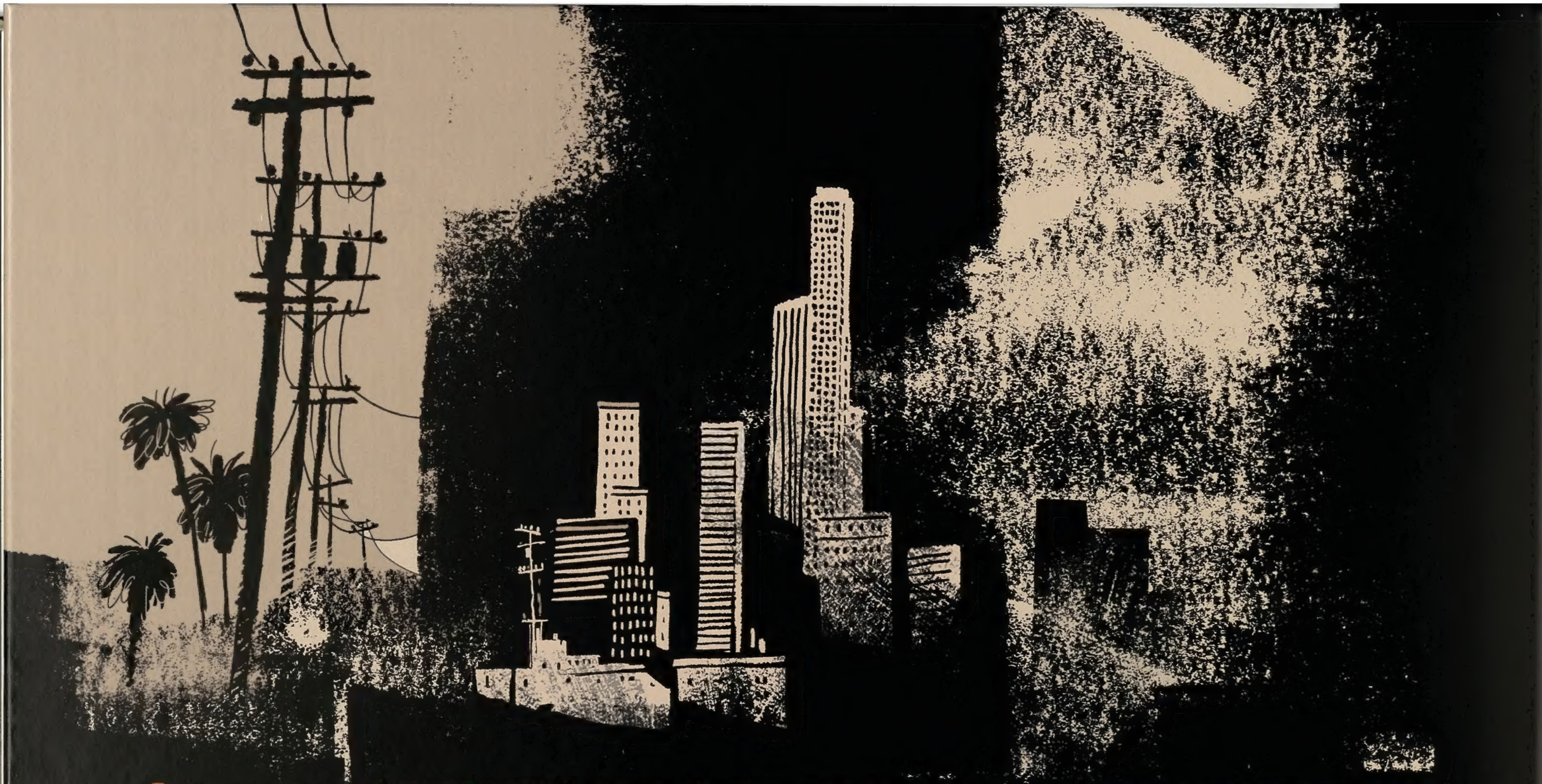

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